THE PRONUNCIATION

OF

THE ENGLISH LANGUAGE

VINDICATED

FROM IMPUTED

ANOMALY & CAPRICE:

IN TWO PARTS.

AN ANALYTICAL PROCESS RESPECTING ELEMENTARY COMBINATIONS AND VARIATIONS, CHIEFLY CONFINED TO MONOSYLLABLES.

AN INVESTIGATION OF PROSODY IN ALL THE MULTIPLIED FORMS OF WORDS, SYLLABLES, GREEK AND LATIN ANALOGY, &c.

WITH

AN APPENDIX,

ON THE

DIALECTS OF HUMAN SPEECH IN ALL COUNTRIES,

AND AN ANALYTICAL DISCUSSION AND VINDICATION OF

THE DIALECT OF SCOTLAND.

BY THE

Rev. JAMES ADAMS, S. R. E. S.

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PREFACE.

NO literary subject has been so much handled by British writers within the course of the present, expiring century, nor so frequently been distinguished by the exertions of learning, wit, and ingenuity, as grammatical systems of the English language. Some masterly productions have fully displayed what is most essential to speech, practical rectitude. But a comprehensive theory, and explanation applicable to every research respecting leading principles, rules and variations of Pronunciation, have not yet satisfied the enquiry of speculative observation. Such an undertaking is deemed impracticable, and is in reality so difficult, that every new effort claims the notice of the friends of our native tongue, and leads to hope that some lucky attempt will at last check and overturn the common opinion and reproach, that *our pronunciation is anomalous and capricious.* Does it seem consistent with sense and reason, that the oral language of a nation deemed philosophic and wise, a language sweet in sound, guided by scrupulous orthography, and articulations wonderfully varied and suited to the radical and native powers of words, should be void of principle and rule? Solutions of these difficulties, like the hidden operations of the mind, or secrets in nature, may have long eluded our enquiry, but are not metaphysically undiscoverable. Foreigners have held out a glimmering torch, and dropt the unrolled Fusus of the Labyrinth, by naming our Tongue the speech of Reason, better expressed in French, *langue raisonnée*, and that with reference to its varied sounds. The Greek and Latin prosody presents endless windings and changes, which we find in our quantity and shifting accent.

Many late ingenious Writers have produced very satisfactory solutions in appearance; but, being only applicable to particular words, they leave the reſt under similar combinations in the forlorn state of wretched *Exception*, and afford a mere glimpse of limited discovery. I seek to guide

my way by all the expansion of light the powers of Euphony and original principles can afford. This is an extract of a former attempt I presented in Latin and French three years past, now reduced to a more regular plan, divested of foreign matter, and the display of satirical Fancy, to which repeated challenges, and formal defiance of answering common objections, enforced by the usual reproach of anomaly and caprice, gave birth. The times naturally exciting a patriotic warmth, led me to introduce politics, religion, satire, and poetry, *imagination* being delusively indulged by the false principle of *quid prohibet ridendo dicere verum, in so grave a subject as grammatical disquisition!* My attempt found circulation within the narrow limits of literary friends. I can only here express, by silent thanks and gratitude, the great kindness of many. I often then cried out, in the height of my zeal, and still repeat it, with more tempered warmth—" Let French have its due and limited merit: let it serve as a humble handmaid to our Language, and general pursuit of Literature; but Heavens forbid its becoming our mistress, and object of main attention! Long has it aimed at universal Monarchy in Europe, by diminishing the sway of Latin, and still endeavours to cast a general blur on English, German," &c. The last summer, a well known French teacher in London published *a plan of universal language grafted on the French.* It merits the scorn of every Briton: grafted on such a stock, this Tree of Literature will thrive no better in Britain, than the accursed Tree of Liberty. Just was the spirit and meaning which our Ministers displayed, in publishing their late Proposals of Peace, not in French nor in English, but in Latin, which was the common language of Treaties, till the pride of Lewis XIV. abolished the custom, to make way for the intended triumph of his own over Europe. The late Emperor of Germany proscribed the teaching of French in the public schools of Germany. My satire has given grammatical scandal; like Horace, I am compelled to use a palinodia to this charming modern Canidia. But, without offence to the prevailing bias of French, I may cooly add, that our own Language should form the first object of early study;

next, that which gives true taste, and a more perfect knowledge of it, the noble Latin Tongue. In this study did England or Scotland formerly most excel? Has it now lost all patronage in England? Is it better supported in Scotland, where it seems to be confined to the school of Esculapius, and chiefly noticed in the yearly initiation of her famed Pupils. The powerful Guardian of Hygeia? The celebrated Doctor Gregory still strives to buoy up the paralysed powers of that faltering tongue.

For this moderation of British spleen against all that is French, and other judicious hints, I stand indebted to another eminent friend of Latin and British literature, known by his biographic illustrations of our poets, who, like Aristarchus of old, liberally invites the docile and timid adventurer in the hazardous pursuits of public Applause, to his friendly threshold. If now and then I dropt some remains of former satire, and sinister comparison against *the fashionable, easy, polished, nervous, most regular, and unvarying Gallic tongue*, it is not to depreciate its real merit, but to bear down the unjust reproach (chiefly made by our rivals the French) of imputed anomaly and caprice. Hence I have excluded the evasive term of *Exception*, and shew it is useless, p. 53. If *originality* be any merit, I have neither transcribed, nor followed previous writers on the subject. I have little hopes of this spontaneous and hard labour in the service of my country being indemnified, and must, if I fail, rest content with the monumental inscription of Phaeton, and generously hope that some ingenious investigator of Language * will serve the public better by those helps I proudly confide my attempt may produce.

Should the present attempt please the Literati, the Author has in hand the second part of English Grammar, the accidents, syntax, &c. &c. equally original and instructive, for future call.

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* *Perhaps thou, hopeful Theobald, to whom part of my former whims were addressed.*

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ELEMENTS AND RULES
OF
THE PRONUNCIATION
OF THE
ENGLISH LANGUAGE.

PART FIRST.

THE GENERAL THEORY OF ENGLISH PRONUNCIATION—THE LETTERS OF THE ALPHABET AND POTENTIAL SOUNDS—ELEMENTARY COMBINATIONS—MONOSYLLABIC WORDS.

SECTION FIRST.

We begin with exhibiting the leading Principles on which the analysis and solution of many changes and difficulties, held forth as indefinable and capricious, are founded.

English Pronunciation is not slavishly subjected to the absolute sway of elementary powers, nor does it ultimately, or compulsively, receive its guidance and standard from the authority of

learned individuals, or academical institutions; nor from the bar, pulpit or stage, but from the general practice of the great body of polished Society at large, which the presiding and guardian Genius of our language directs in the free choice and use of sounds, tempered and varied according to the exigency of native harmony, the origin, and meaning of words. This great basis of adopted sounds much resembles the establishment of our laws and civil institutions. Thus the general modes of our pronunciation may be reduced to systematic order, in opposition to the prevailing opinion of caprice and anomaly.

PRINCIPLE I. THE ENGLISH LANGUAGE is chiefly derived from the antient Saxon and mother-tongue, which, like the corrupted Hebrew, is rough and guttural, from the prevalence of combined consonants. It had long triumphed over the old British, in all its natural roughness, and began to be mixed with the Danish, in the short reign of that nation, when the ascendant sway of Norman tyranny attempted to abolish the language of the country, and introduce the French of those days. Oppression soon yielded to the native spirit of liberty, and then was gradually produced the happy effect of a just temperature of the coarse language of the North, and the softer accent of southern Europe, by the civil and religious, the commercial and military intercourse of this Island with France, Italy, Spain, &c. At this epoch we began, and

still continue, to soften and perfect our speech according to the prevailing ideas of times and taste, ever ready to admit any improvement under the extensive rules of regular combinations, and orthography substantially observed. Such being the grounds and mixture of our present language, (nor is there any modern European language unmixed and pure,) we seek not to destroy, or even wish to conceal, the radical form of words or sounds; hence first the Saxon origin is most remarkable in its Etymology and varied articulation: but its guttural and harsh combinations are softened, letters a little altered, sometimes suppressed, or changed into affinitive and milder sounds.

PRINC. II. As, with the view of enriching and softening our language, many words have been, and are introduced from other languages, we do not seek in like manner to conceal their source. Thus Hebrew, Greek and Latin, Italian, Spanish, German, Swedish, Danish, and Dutch, and even French, when we derive new and occasional help immediately from it, carry in *our sounds, or writing*, proofs of their origin. From the Greek we have innumerable words: and, as a singular specimen of this candid principle, we here mention the word *a-che*; for why or how does *ch*, sounded *tch* in English words, sound *k*? *Ch* is the Greek hard *k*, (χ) the word is Greek, therefore we prefer the sound of the Greek double consonant to our own, still modelling the word our own way,

by substituting *e* final for the Greek syllabic *οι*, (αχος, *a-chos*) *a-che*, *pain*, &c.

Latin words abound with us. Many such are erroneously deemed French; but we go higher, as appears by our greater conformity to the Latin root: for example, *fe-ver* English, *fe-bris* Latin, *fié-vre* French; *Extend* Engl. *extendere* Lat. *étendre* Fr. *Obedient* Engl. *obediens* Lat. *obéissant* Fr. So *Glory*, *gloria*, *gloire*; *Honor*, *honor*, *honneur*; *Antient*, *antiquus*, *ancien*.

From the above it will appear, that simple rules and elementary combinations often yield to the influence of radical powers.

PRINC. III. The affinity of some consonants, *d* and *t*, *f* and *v*, &c. or that of vowels, may occasion a difference of sound from the written letter. This frequently occurs in Latin: *O* and *u* varied much: *os* in the singular number, passed into *u* short, and *i* short, as *mutos*, *mutus*, *optumus*, *optimus*, &c. like our words *busy*, *bisy*, *bury*, *berry*, *wonder*, *work*, *wunder*, *wurk*, &c. The same is found in Italian, the most obsequious slave of elementary combinations, *ottimo*, *uttimo*; and in French, which mostly deviates from its simple alphabetic sounds, *nous sommes*, *nou summ*, &c. We may also make some allowance for what may be termed deception, or illusion of sound. This is not classical, but an incorrect mode found in common discourse, which vanishes, when brought to the test of rule; as *yal-low*, *yellow*, *cow-cumber*, *cu-cumber*, *sparrow-grass*, *asparragus*, &c.

Is it reasonable to allow potential sounds of letters in Hebrew, Greek, German, &c. and to criticise them, when occasionally used by us; as *o* sounded *ou* (French) *s*, *sh*, *m*, *n*, *aimm*, *eemm*, *ainn*, *inn*, *eenn*, &c.? This seems to be totally overlooked in English grammars.

But of all objections, that seems the most absurd, (and is generally urged by all opponents, as a proof of anomaly and caprice) which criticises a change of sound, when the very formation of a syllable is changed; as in the words *so-ci-al*, *anxi-ous*, (obscurely sounded *so-shal*, *ank-shous*,) and *so-ci-e-ty*, *anx-i-ety*, per *i* long and clear: for here the spurious diphthongs are disjoined, and a new combination of letters succeeds, so that it is impossible to observe the first sound, and yet this is ever urged as an inconsistency.

PRINC. IV. Is something similar to the above, to wit, the mitigation or extension of sounds, not founded on mere elementary combination, forming what is called *autophonous*, or *onomaphonous* sounds, occurring frequently in Greek and Latin, and sometimes in French, as (&c) *bous*, *bos*, *bœuf*; or, to confine ourselves to English, *cuckow*, *bull*, and the comprehensive and expressive words, *full*, *all*, much noticed by our encomiast Mons. Gibelin, (*mond. primit.*) *Cough* and *hichcough*, are singular autophonous words, deviating from alphabetic rule. The very sounds express their meaning. Thus *laugh*, *aunt*, *father*, are softened beyond the reach of simple combination. The

word *Thames*, in the varied changes of the written letters, is made by subtle Etymologists an onomaphonous name. (*See Thames, under the Lett. m-aimm.*)

PRINC. V. Shews the great cause of change of sound produced by the accent affecting the combined letters, or the change of the sound of a letter, in the same or similar syllables, when a new signification is implied, so unjustly termed capricious, or anomalous. We may name this the *Rule of Contrast*. ANTIENT ORTHOGRAPHY is sometimes the latent-cause of such changes, and may be noticed here as a prevailing principle.

PRINC. VI. The harmonic powers of long and short, quantity and accent, and accent itself, often changed, named the SHIFTING ACCENT, cause many changes in the vowels and consonants, arising from the pliancy of encreased syllables, conformable to our natural rapidity of speech, and yet unnoticed precedent of the Greek shifting accent.

PRINC. VII. The substantial and radical parts of words, or sounds, are more attended to by us than simple letters or mere expletive syllables, common and applicable to any word: but in Latin, instead of additional beauty, it is rather a blemish, that mere expletive syllables should form the main study and difficulty of its prosody; as *or* in *honor* is short, in *ho-no-ris*, *o* becomes long,

de-cos, *de-co-ris*, twice short. In this we deviate from the Latin, and commonly shorten, sometimes lengthen, the expletive; contrary to Latin rule, *ho-no-ra-bilis*, *hon-or-able*, is twice contracted: and *ablis*, *a-ble*, *expletive*, long in Latin, is always short with us. By this principle, even diphthongs become short and obscure, when mere finals.

PRINC. VIII. Monosyllables have rules of sound widely different from dissyllables and polysyllables. Hence the division of this Extract; for pretended anomalies and capricious deviations, contrary to simple monosyllabic combinations, are wholly irrelevant, when applied to secondary syllables, intermediate, or final vowels, and diphthongs, which changes are generally the regular result of the prevailing power of accent or quantity.

Hence we are led to restrain, and almost wholly to reject the term, or rather abuse of the word *exception*, which in English grammars, especially such as are written by the French, are carried to an absurd excess. Here the Teacher stops, and thinks his solution is satisfactory, and full; when interrogated on the cause of *exception*, he submissively answers, he cannot tell; and being urged, ignorantly asserts, that it is an *indefinable mode, or capricious use of English pronunciation*; and, what is more absurd, he often makes the exception more prevalent, than his limited, ill stated, and false rules; consequently the very *exception* forms most commonly secondary, and very fre-

quently the very primary rules of English Pronunciation.

To these principles we venture to add some remarks on

Affected or leſs Common Modes of Pronouncing certain Words.

As this may be frequently held as the result of pedantry, so it is very often that of singular variety, arising from the intrinsic powers of our combinations.

The stage rather gives into affectation, and many popular speakers, even in the pulpit, where words, sounds, and studied modes, should be less sought after, than simple and plain order and truth.

Some modern variations, arising from simple combinations and analogy of rule, and sounds differently uttered and supported by the authority or practice of our Universities, are respectable and optional, as *Rome* per *o* long. So most Cambridgians pronounce *know-ledge*, *kno-ledge*, others *knól-edge*, both by rule; *kno*, from the radical word to *know*; *knol* is guided by the shifting accent, which seizes the sound of simple *o* (found in *ow*) and unites it to the doubled consonant. Many such examples might be produced: one is singular indeed in the adopted English word *Lieutenant*, which by rule may classically be pronounced at least seven different ways. (See the diphthong *ieu*.) In Greek, the accent,

natural quantity and position of letters, admit much variety.

With well founded variations we enter not into contest, because, being supported by rule, they add strength to the attempted plan; and assertion, that *rule* and *reason*, not *anomaly* and *caprice*, give rise to changes in our Pronunciation *.

The following order will be observed in the minute investigation of the Elements, Principles, and Rules of English Pronunciation, in this first part.

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* To these leading principles we add, what at first hearing will be deemed a paradox, that the simple pronunciation of any English word is easy to all foreigners, except the French, with the sole exclusion of the hard *th*, which is difficult to most nations: but that *th* should prove too rough for the powerful organs of our brethren the Irish, is surprising, as English is their adopted language. Why English sounds are so easy to foreigners in general, is, that we find more or less all our sounds in other languages; but why so difficult to the French alone, is, they have endless sounds so peculiar to themselves, that no verbal explanation or analogy with any other tongue, can convey an idea of the nasal and monotonous prevalence of their syllables. This is demonstrated and exemplified in the original, *Euphonia Anglicana, Combat et Jeu littéraire*, Præem. pag. vi. &c. &.

A great stock of foreign, grammatical and comparative literature is required to pronounce decidedly on our combinations and variations of sound; this is not a common gift or acquisition of vulgar grammar-writers, dealing so largely in unsatisfactory exceptions.

THE EYE is first invited to view the Alphabet, divisions, and combinations of our letters: next, the EAR is called on to listen to the primary, secondary, occasional, and extraordinary sounds of our letters: lastly, we address ourselves to the MIND, and intreat the Reader to weigh the simple combinations, and causes of variations, under the same or similar formation of letters and syllables, realised and exemplified in monosyllabic words, for such, as far as circumstances will permit, will be solely noticed in this first part. (*See the reason above*—PRINC. VIII.)

A view of the ALPHABET *of English Letters, its division, and elementary combinations.*

We have twenty-six letters.

A, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.

Alphabetic order of simple VOWELS.

A, e, i, o, u, (w) y.

Alphabetic order of coalescing, or combined Vowels, called Diphthongs and Triphthongs, presented to the Eye.

Ai ay, au aw, ea, eau, ee, ei ey, eo, eou, eu ew, ia, io, iou, ie, ieu iew, oa, oe, oi oy, oo, ou ow, ua, ue, ui uy, ya.

The Three orders, or distinct classes of Diphthongs and Triphthongs, named proper, improper, and spurious.

FIVE PROPER. Ai ay, au aw, oi oy, oo, ou ow.

TWELVE IMPROPER. Ea, eau, ee, ei ey, eo, eu ew, ie, ieu iew, oa, add to these oe, ua, ui uy.

Twelve false, spurious, null; some of them occasionally appear in the character of diphthongs: such are marked with a star. Æ, ea *, eo *, eou, ia, ie *, io, iou, oe *, (œ) ua, ue.

Alphabetic order of Simple CONSONANTS, *to be named by final Vowels.*

B, c, d, g, j, k, p, q, t, v, y, w.

To be named by preceding Vowels.

F, h, l, m, n, r, s, x, z.

FIRST CLASS *of doubled and coalescing Consonants, generally commencing a Syllable, named Mutes and Liquids.*

Bl br, cl cr, dr, fl fr, gl gr gth, kl kr, nch, pl pr, sl st stl sm sn, tr,—*gth*, & *nch*, close syllables.

SECOND CLASS *of coalescing Consonants, generally closing Syllables, and altering preceding Vowels, contrary to common rule.*

Ld ll lk lt, nc nd nt, rd rl rm rn rch rt, sh ſs, th. Mutes and liquids here stand reversed.

THIRD CLASS *of coalescing Consonants, initial and final, radically harsh, rough and guttural, from Hebrew, Greek, & German.*

Bt, ch, chr ck ct, ft, gh gm gn ght, kn, ld lf lk lph lm ln, mb mn mpt, ng, ph pt pth, sc sl sm ſs sch sw, th, wh wr, zz.

Such is the general muster of our letters, with their divisions, evolutions, and elementary combinations, simply exposed to sight.

WE now call upon the EAR to listen to the sounds which they produce by their intrinsic powers or accidental changes. As human knowledge is chiefly comparative, we will borrow aid and help from the dead and living languages, of which every well educated Reader has, or may form a sufficient idea, to serve our present purpose. As French is so commonly known, and bears in some respects a great analogy with English, (an analogy to be looked for in the detached sounds of letters, their changes and suppressions) it will be frequently employed, and even some occasional help may be derived from its characteristic difference, if compared with our own or other European languages. It is not foreign to the present object of vindicating our pronunciation from anomaly and caprice, to assert here, with candid censure, that no objection, or reproach can be, and is constantly made against our language by our rivals the French,

which cannot be demonstrated to hold, with equal force at least, in their varying modes of sounds, changes, and suppressions of letters and syllables.

Nor is it useless to notice the many limited and erroneous rules, explanations and false analogies, of English pronunciation, set down by French masters, when drawn from the sounds of their own language, in which scarce one articulation can be found in the most simple French words, perfectly conformable to our own, and not equally different from the rest of Europe. The word *La Muse*, seems very simple; yet no Englishman, or any one but a native Frenchman, or one long habituated to the language, can sound it indistinguishably right, and conformably to the true French sound. Also the common word *Monsieur*, is unattainably difficult to us in general, and all foreigners, who have not in a manner given up their native tongue for French. We have also a trifling word, simple in appearance to us, which not one Frenchman in ten thousand can rightly articulate; it is the word, *Sir*. Thus many English and French sounds, are mutually indefinable and inexplicable, by any resource of analogy between these two languages. Hence it appears what errors a French or Englishman must make, in reasoning on sounds which neither perfectly possesses in both languages, and has no knowledge of other tongues.

The sounds and combinations of our letters, are thus stated by the Numbers, 1. 2. 3. 4.

No. 1. is the general and common sound. No. 2. a frequent and secondary sound. No. 3. and 4. mark it to be accidental, potential, and rare.

Respecting this distinction of potential sounds, it may be observed, that it is common to all languages; and further, that no English grammars seem to notice the potential sounds of many of our letters. (See PRINC. III.)

As the simple vowels are the source of articulation, we must begin with them, first remarking, that the very naming our letters will go far towards sounding words of one syllable.

FIRST POSITION *of the free, and independent Vowels, that is, of Vowels standing alone, or following Consonants, without the influence of subjoined Consonants.*

A, No. 1. The common foreign clear *e*, expressed by our diphthong *ai*, or *ay*.

REMARK. This sound of *a* is frequent in Hebrew. It is the first, the softest, the easiest movement of the voice, and all the organs of human sounds; therefore we make it our first letter.

No. 2. *a*, common foreign. No. 3. 4. *a* broad, *aw*.

E, No. 1. *i* foreign, like our diphthong *ee*.

Reason. It is the result of the anticipated order of our English vowels. No. 2. *e* foreign; and *e* mute, restoring a preceding vowel to its natural English, or long sound, or softening the preceding consonant.

I, is peculiar to us: having something of the Greek *ei*, or French *aï*, and German *ei*, or *ey*.

Reason. It is the result of the anticipated movement. Lipsius notices and praises this English letter, as the sole remnant of the true and long Roman *i*, *quem* (*sonum*) *soli Britanni retinent, Lips. de Lit. I.* The old Latins wrote *ameicus*, *reivus*, &c. for *amicus*, *rivus*. No. 3. *i* foreign.

O, No. 1. the Greek *o* mega, *o* long. No. 3. *ou French*, potential.

U, No. 1. *yu*, having a twang and twist of voice peculiar to us. No. 2. bordering on the Italian *u*, or *ou* French: it has also a mixed sound of *u* French and Italian, losing the twang of *y*, *yu*.

Y, No. 1. *wei*. No. 2. *i* foreign, and is placed finally for simple *i*. *W*, *u*, *u*, or double *u*, turns to *u*, in all finals.

SECOND POSITION *of Vowels prefixed to Consonants, named the dependent and impeded state.*

Remark. In this position our vowels receive a foreign and contracted sound; and this is much more frequent than the long English sound. Hence, *a*, *e*, *i*, *u*, *y*, agree with the common foreign sound. *O*, only has a peculiar articulation resembling *å* broad.

A, No. 1. slender *a* French, &c. No. 2. clearer, and a little more open. Also frequently very open and broad, *å*.

E, No. 1. common foreign. No. 2. 3. *a* clear, *u* rough. No. 4. *a* obscure.

I, No. 1. common foreign. No. 3. *u* rough; *a*, foreign clear. No. 4. *j*.

O, has two distinct sounds in this state, the first is deemed short, though it sounds long, and resembles a kind of open *d*. No. 3. *o* short *u*, like the Italian and French *o*, in *ottimo*, *nous sommes*, *uttimo*, (*summ*). No. 4. It sounds *wu*, as *y* sounds *wy*.

U, No. 1. the common Flemish *u*. No. 4. *e* short, and *i* short.

Y, No. 1. *i* common foreign. No. 3. turns to a consonant. No. 4. *g*.

Diphthongs.

The order in which our letters stand drawn up to view, calls for the display of the coalescing vowels or diphthongs. They form a distinct part of pronunciation, which at present would cause much confusion, or interruption in explaining the sounds of the simple vowels joined with the consonants. Wherefore we will examine them apart afterwards.

Simple Consonants *named by the position of final and independent Vowels. These are called mutes.*

B, No. 1. *bee*, or *bi*, per *i* foreign.

C, No. 1. *cee*, per *s* and *k*, soft and hard, as in French. No. 3. aspirated, or potential *sh*: See *s* and *t* below.

D, No. 1. *dee*. *T* is its affinitive letter.

G, No. 1. *dgee*: the Italian *g* when soft, before *e* and *i*. It follows the hard Hebrew, Greek, and German *g*, (as in French) before *a*, *o*, *u*, & *h*.

J, No. 1. *djai*: the Italian *j*. No. 4. assumes the place of *i*.

K, No. 1. *ka*, (*kai*) the foreign *ka*.

P, No. 1. *pee*.

Q, No. 1. *kiew*, or rather with some mixture of the Italian *u* or French *ou*, and diversely sounded as in French, per *k* and *cw*.

T, No. 1. *tee*. No. 2. *s* and *sh*, the Hebrew *sin* and *shin*.

V, No. 1. *vee*. No. 3. 4. substituted for *f* and *u*, affinitive letters.

Y, No. 1. *wy*, per *i* English. No. 4. *g*, and sometimes a vowel.

W, See this heterogeneous letter at the end of the simple consonants.

SIMPLE CONSONANTS *named by preceding Vowels*.

Vowels have in this position a foreign and short sound, and are in their impeded and dependent state, and thus the consonants are named, and resemble in general similar foreign consonants: this requires explanation.

Our vowels are generally deemed short, or contracted, when they lose their natural English, or long sound, by that diminution of the double durance of time which they require being placed

alone, or closing a monosyllable, as *a* (article) I (pronoun) *o* (exclamation,) or the monosyllables *be, he, go, sky,* &c. Here the vowels are free, and unimpeded: the same appears in detached syllables, as *fu-mous, fe-ver, bi-ped, o-pen, ru-ler, ty-rant:* thus accent and quantity, or the double *mora* of time, rest on the vowel, which is equivalently double, and is often expressed by two vowels, or a diphthong *a, ai, e, ee,* &c. (*See acc. and quant. in the second part.*)

But when the vowel joins a subsequent consonant, the accent or quantity rests on the consonant, which is either really doubled, or *only doubled in sound*; as *fell, pill, mull,* &c. *hat, set, fit,* &c. which kind of words our ancestors wrote with two closing consonants, *hatt, sett, fitt,* &c.: thus the vowel is contracted, and transfers its double *mora* to the consonant.

These consonants are called liquids or semi-vowels. Most are soft and mollifying letters.

F, No. 1. *eff.* No. 3. 4. *v*, its relative.

H, No. 1. *aebe, atche*, or *aitch*, commonly spelt with *e* mute final, or with a diphthong, therefore the vowel sound remains long: It sounds as in Greek, in which it is expressed by our comma when soft, & by the comma turned to the right when hard; or like the Latin or French *h*, soft or mute. No 2. aspirated and sounded.

L, No. 1. *ell.* No. 4. *r.*

M, No. 1. *emm.* No. 2. 3. *imm, eemm*, and *aimm.*

N, No. 1. *enn*. No. 2. 3. *een*, *inn*, and *ainn*. That these two remarkable semi-vowels, in particular, have *occasionally* and radically these potential sounds, will be proved in the sequel.

R, No. 1. *arrh* and *urrh*, the roughest letter in the English language; it is so in other languages, and is named the canine letter. No. 2. softer like the French *r*, when succeeded by a second *r*, or *e* mute, or corrected by diphthongs.

S, No. 1. *efs*. No. 2. *z*, as in French. No. 3. aspirated, or potential *sh*, like the Hebrew *s*, *sin* and *shin*. It seems a singular omission in English grammars, not to notice in the alphabet this frequent potential sound. It is deemed the hissing English letter, yet Latin equally abounds with *S*. Our hissing is a little abated by the potential sound of *z*.

X, No. 1. *ex*. No. 4. *ksh*.

Z, No. 1. *uzzard*, *zad*, *zed*. No. 2. when two occur, the sound is *sz*.

Remarks on *W*.

W, is here classed apart, being an heterogeneous letter, sometimes a consonant, and sometimes a vowel. It prevails much in the Northern languages.

No 1. If final, it differs not in sound from *u*: if placed initially, it is a consonant, partaking more of *v* than *u*, as its sound and form sufficiently prove, *vv*.

No. 2. Its influence on the *a* is as singular as it is regular. Whether *a* precedes, or follows

the *w*, it is very open and broad. Nor, if duly considered, is its frequent effect on a subsequent *o*, though *o* be united to *r*, less remarkable; for *o* receives the very short sound of *u*, but the long sound of *o* is restored by *e* mute final, which also restores *a* to its natural English sound: We find that four words formed by *f*, *g*, *x*, following *a*, mollify the broad sound of *aw*.

No. 4. the subsequent *o* also softens its coarse sound by converting *w* into *u*, and forming a transposed diphthong *uo* sounding *ou* French. (See *two* below, and *mb* and *rd*, counteracting the common influence of *w* over *o*, in *womb*, *sword*, &c.

W, by its elementary power, names the letter *y*, (*wy*) and once also the short *o* (sounding *u*) *wu*, (*one*, *wunn*,) below.

The First Class *of doubled and coalescing Consonants.*

This soft and inseparable combination requires no other explanation, than that the letters are *inseparably united* in their spelling and sound, and that they generally begin a syllable, and in dissyllables often lengthen preceding vowels.

The Second Class *of Coalescing Consonants,*

closing a syllable, or a monosyllabic word, and altering the sound of preceding vowels, contrary

to the common rule. The usual numbers, No. 1. No. 2. &c. indicate the frequency of the sound.

Ld. *a*, No. 1. *aw*. *i*, No. 1. *i* long. *o*, No. 1. *o* long.

Lt. *a*, No. 1. *aw*. *o*, No. 1. *o*. *u*, No. 3. *ou* Fr.

Lk. *a*, No. 1. *aw*.

Lt. *a*, No. 1. *aw*. *o*, No. 1. *o* long.

Nc. No change.

Nd. No. 1. *i* long.

Nt. *i*, No. 4. *i* long.

Rd. *o*, No. 1. *o* long.

Rk. *o*, No. 3. *o* long.

Rch. *o*, No. 4. *o* long.

Rm. *a*, No. 1. *a* foreign.

Rn. *a*, No. 1. *a* foreign. *o*, No. 4. *o* long.

Rt. *o*, No. 1. *o* long.

Sh. *u*, No. 4. *ou* Fr.

St. *o*, No. 3. 4. *o* long.

Th. *a*, No. 1. *a* foreign. *i*, No. 4. *i*, *u*, Eng. *u*, long and soft.

N. B. All vowels are not equally affected, some rarely, *e* never.

The Third Class *of rough, harsh, and guttural coalescing Consonants, initial and final.*

Bt, No. 1. *b* mute, as in French.

Ch, No. 1. *tch* in English words: the true Spanish *ch*: a combination more difficult to the French than *th*. In Greek words X, that is *kappa* hard. In French words, *sh*. No. 3. *dge*, and No. 4. silent in finals.

Cr, No. 1. *kr*.

Chr, No. 1. *kr*.

Ck, *k*; *k* is often omitted as redundant.

Ct, No. 2. 3. *c* mute. No. 4. *c* omitted, leaving the sound of *e* mute final.

Ft, No. 2. *t* becomes *f*.

The following Six Combinations contain the hard and remarkable GUTTURALS.

Gh, No. 1. *h* mute initially; both vanish, being final after simple consonants; but closing diphthongs substitute *f*, and once *p*. (See dipth.)

(*Gh*, is the German *ch*, hence *dochter*, *daughter*.)

Ght, No. 1. *gh* vanishing, leaves preceding *i* long.

Gm, No. 1. *g* mute in finals.

Gn, No. *g* initially mute. *G* in finals is suppressed, and *n* receives, as the *i* above, the sound or effect of *e* mute, as if it were finally added.

Kn, No. 1. *k*, initially mute.

Ld, No. 4. *l* mute.

Lf, *lk*, *lm*, *ln*, *lv*, *lph*, *l* mute, No. 1.

Mb, No. 1. *b* mute. No. 3. 4. the preceding *i* becomes long, and *o* (No. 4.) becomes *i* and *ou* French.

Mn, No. 1. *n* mute. If separated in dissyllables or pollysyllables, both are sounded.

Mpt, No. 1. *p* mute.

Ng, No. 2. *g* mute, or scarce sounded, in participles only.

Ps, } No. 1. *p* mute.
Pt, }

Pht, *ph* mute.

Sc, No. 1. initial *c* vanishes. No. 4. intermediately placed, *c* is mute.

Sl, No. 4. being intermediately placed, *s* is mute.

Ss, No. 4. converted into *ce* or *se*.

Sch, No. 1. in Greek words *sk*. No. 2. frequently *sh* French.

Sw, No. 3. 4. *w* mute.

Th, this combination is not confined to us; it abounds in Spanish: the Italians, French and Irish, make it the Shiboleth of our language. No. 1. In pronouns and adverbs, *Dh*, (which the Germans seem to retain) and being intermediate, if it is followed by *e* in English words.

Th, No. 2. in Hebrew, Greek, and most proper names, appellatives and verbs, it has the hard and hissing sound of the *Thau*, the Egyptian *Thoth*, and the Greek *Theta*. No. 3. 4. like the Hebrew *tau*, it loses its aspirated *h*, and sounds simple *t*. *Th*, notwithstanding its supposed roughness, softens preceding *a*, *i*, *o*, and *u*.

Wh, No. 1. *h* is sounded, though faintly, No. 3. *w* mute.

Wr, No. 1. initially *w* is mute.

SECTION SECOND.

THE SIMPLE THEORY OF THE ENGLISH ALPHABET, AND ITS VARIOUS COMBINATIONS, HITHERTO CHIEFLY CONFINED TO THE SIGHT AND EAR, REALISED IN THE FORMATION OF MONOSYLLABLES.

We rest the verification of the title of this literary attempt on the following process, and specious, if occasionally defective, proofs to be exhibited to the mind by examples, solution of difficulties, analysis, and reason of sounds deviating from the general order, rule and law of the simple and direct powers of letters, in order to shew that the presiding Genius of our Language is not actuated by anomalous caprice.

The past resembles the plan, outlines, or groundwork, of a building exhibited to sight, as a guide to future operations. For the sake of greater perspicuity, we may observe again the use of the numbers 1, 2, 3, 4. No. 1. marks the primary, general, and regular order of elementary sounds in monosyllabic words, or the radical, main, and substantial syllable of words: No. 2. a secondary and common small variation, arising from some

change, encrease, or power of different letters, meaning, or origin of words: No. 3. a less common variation, founded in some particular reason: No. 4. is rare, and difficult to resolve by common rule of simple combinations. This broad and extensive mode of pointing out the rules of our Pronunciation, will render useless the term of vague and unsatisfactory *Exception*, with which English grammars abound: such, in particular, as are compiled by the French for the use of their countrymen, are replete with erroneous principles, false English, limited and defective rules, and discover inattention to, or ignorance of that direction of Reason in English pronunciation, which (per PRINC. VII.) frequently pays more regard to the *import* and *origin* of words, than to simple elementary powers. It was this that made a learned foreigner and profound philologist bestow with some surprize this encomium on our language, *quelle langue raisonnée!* (Mons. Gibelin, mond. primit.) We will now endeavour to merit it, by realising the flattering commendation of this learned Swiss.

Principles, Rules, Examples, Solutions of Difficulties, &c. chiefly confined to Monosyllabic Words.

PRINCIPLE. Monosyllables may be considered as the roots of longer words, and future sounds.

In English, every monosyllable is of itself clear and distinct in point of sound, either in virtue of the prevailing long vowel, or the prevailing double sound of the consonant: But in common discourse and poetry, monosyllables (where no particular emphasis is required) are occasionally so blended and mixed with other words, as to resemble short syllabics, and sound so obscure, as to create much confusion in the ear of strangers, who complain of that singular rapidity of pronunciation, which the solemn delivery of the orator, or slow reader, renders easy to them.

FIRST POSITION *of the free and unimpeded Vowel exemplified.*

The GENERAL RULE is found under No. 1. *pag.* 22. and 23.

A, No. 1. *ai.* *A* (article) the only monosyllable so terminated; and in all disjoined syllables, *fa-tal*, *la-dy*, &c. *a* sounds *ai.*

OBJECTION. The syllabics *a*, *ia*, *ma*, *na*, *fa*, *pa*, *wa*, &c, &c; have the three foreign sounds, of *a* slender, *a* clear, and *á*, *aw*, broad in the words *A-men*, *An-na*, *Britan-nia*, *Chi-na*, *ma-ma*, *pa-pa*, *fa-ther*, *ra-ther*, *Spá*, *wá-ter*, &c. therefore the general rule fails in the very first setting out, especially if we add that *a* has generally, or more commonly, the foreign sound: consequently the term of bare exception, or anomalous caprice, holds in full force.

ANSWER 1. The objection and examples are common, but the reasoning is erroneous and false. 2. Here no word, but *Spá*, is a monosyllable; but as they seem to fall under the general rule of unmixed syllables, they may be noticed. 3. The rule is confined to *English words*: the above examples, and all similar, are either foreign words, or mixed syllables, or short finals in dissyllables and polysyllables, in which our vowels have the short foreign sound, as *An-na*, *Chi-na*, *Britan-nia*, *Lucca*, *He-be*, *Chi-li*, and most simple words in *y* final, as *fu-ry*, *en-vy*, &c. So far then is the objection irrelevant, that it confirms PRINC. VIII. and PRINC. II. *Ma-ma*, *pa-pa*, are certainly foreign words: we leave the softening or naturalizing them to the delicate organs of children, in whose mouths they sound more pleasing and tender; *mam-ai*, *pap-ai*. We say *A-men*, or *ai-men*, as pure Hebrew, or naturalized. *Fa-ther*, *ra-ther*, and many similar, sound *a* clear foreign, being combined in sound with the double consonant *th*, thus doubled, *fath-ther*, *rath-ther*, *gath-ther*, &c. &c. (See rule of dependent vowels, p. 26.) See also *th* p. 31. where it is described as a softening combination. N. B. There seems to be a singular softness in the word *father*, as in the word *aunt*, more than the simple powers of the combinations of *th* or *au* naturally admit. See PRINC. VIII.

Spá is totally foreign, and seems to sound as absurdly to us as to foreigners by *ai*.

Wa-ter, per *a* broad, is perfectly conformable to the general rule and influence of *w*. See *w* consonant, p. 27.

E, No. 1. *EE*, *be*, *he*, *she*, *me*, *the*. No. 2. many sound *e* per *e* foreign, in the compound of the Latin *de* & *re*, as *de-fend*, *se-cond*, *re-sound*, *re-flect*; but the ear will find this to be the result of the subsequent consonant being doubled in sound, *deffend*, *secc*, or *sekkond*, *ressound*, or *re-zound*, &c.: thus we sound *decimate*, *dessimate*, &c. No. 2. *e* mute restores the length of vowels, *bit*, *hat*, *her*, *bite*, *hate*, *here*, &c. it lengthens also the vowel-sound before two consonants; as *singe*, *chance*, *France*, which would otherwise be short, *sing*, *chank*, *Frank*. *E* mute is a great key of our pronunciation. But as it would now cause some confusion, and run into dissyllables, it is reserved for future discussion.

I, No. 1. *Ei*, *I* pronoun, the only word in English terminated by *i*, all others are foreign: therefore per No. 2. sound *i* foreign, *Chili*, *Brindi-si*, &c. either as initials, or obscure finals. No. 4. *i* becomes *j* consonant in the word *sold-ier*, *sold-jer*. Hence *Hierusalem*, &c. *Jerusalem*, &c. Thus we trespass a little beyond the bounds of monosyllables, to verify monosyllabic combinations.

O, No. 1. *O* long, *go*, *lo*, *no*, *so*. No. 3. *O*, has frequently the potential sound of *ou* French, *e* mute being added to the subsequent consonant; as *move*, *prove*, from the French *mou-voir*, *prou ver*, (per PRINC. II.) *Rome* also sounds *ou* French,

but *o* long prevails by use and rule, *Rome*, *Roman*.

OBJECTION. *Do*, *to*, *who*, *whom*, are neither French words, nor have they *e* final mute after them: and why is *whose*, *bosom*, also sounded per *ou*? And, after all, *e* final mute does but seldom produce that effect; therefore, bare exception or caprice, can be the only solution. Why also is the *w* mutilated? Another capricious change!

ANSWER. The inference does not hold good. The first part chiefly belongs to PRINC. III., *the rule of contrast*, or influence of antient orthography.

The rule of contrast founded on reason, is more conformable to the presiding Genius of our Language, than the simple rule of elementary combination, and is remarkably prevalent in English pronunciation.

THE POWERS *of* CONTRAST *exemplified*.

Do, verb, per *ou* Fr.	*Doe*, animal, per *o* long.
To, preposition.	*Toe*, of the foot.
Who, pronoun, *hou*,	*Hoe*, instrument, & *woe*.
Whose, *houze*, } *w* mute.	*Hose*, apparel.
We add,	
Whom, *houm*,	*Home*, & *womb* (*woum*.)
And, *it behoves*, present time, per *ou*.	*It behove*, preterit, per *o* long.

In order totally to exclude bare and capricious exception, we may add to the great rule of contrast that of

ANTIENT ORTHOGRAPHY, per PRINC. V.

Qe, *ou* French is the antient, and modern Dutch diphthong *oe*, (*ou*) still found in a word or two, *shoe*, *canoe*, or *shoo*, *canoo*; *doe*, *toe*, *whoe*, *whoese*, *whoem*, were so written formerly, and the word *bo-som*, *boe-som*, as commonly sounded.

A curious and pertinent digression on the old words *doe*, and *do*, serving to remove a common error, that *how do you do* is a whimsical tautology.

The old significant word, *do*, to *do*, per *o* long, is lost by modern refinement. This word formerly, and even to this very day in Lancashire, relates to the state of health, *valere*: *he dos*, (per *o*) *well*; *he dos ill*; *he can neither die nor do*: therefore, in the friendly enquiry, *how do you do*, the first *do*, (*dou*) is the emphatic potential, or auxiliary verb, expressing the actual state of the verb, as *he does write*, &c.: the second *do*, (*do*) is the verb *valet*.

U, No. 1. *yu*, no English word terminates in *u*: we find its sound in the word *use*. Mr Sheridan seems to carry to affectation the mixture of the *i* and *ou*, in *Duke*, *diouk*, &c. No. 2. as *u* before the combination with the final consonant loses the

twang of *iu*, so the long *u* often seems to lose it: no one ever sounded *us* by *ious*, *give ious this day*, &c., so *true*, *blue*, &c. lose that twang.

Bush, *but-cher*, *push*, *put*, (present time) per *ou* French, *buis-son*, *bou-cher*, *pousser*, *bou-ter*, (old French.

Y, No. 1. *wei*; *by*, *cry*, *my*, &c.: *by* and *my*, frequently sound short, or sink, when no emphasis is required; *my friend with my father* returned home; *he is my friend, not yours*; *I came by* Hull, not *by* Chester.

W, is a vowel in finals, as, *aw*, *ew*, *ow*, &c. See *w* above, and diphthongs below.

The Second Position *of Vowels in their dependent and impeded state, exemplified, &c.*

A, No. 1. *a* slender, *at*, *bad*, *can*, *fan*, *man*, *mad*. No. 2. two consonants render it a little more open, as *bank*, *cast*, *dart*, *fast*, &c.; and the *r* alone, or followed by consonants, still more, as *bar*, *car*, *far*, *star*, *arms*, *art*, *cart*, *dart*, *hard*, &c.: if *w* precedes, then by rule of *w* alone, (see *W*) *a* is very broad, *war*, *warm*, *ward*, *want*, *wan*, &c.

E, No. 1. *e* foreign, *bed*, *den*, *let*, *bell*, *nest*, *sex*. No. 2. 3. the roughness of the letter *r*, (see *R*) *arrh*, or *urrh*, totally absorbs and assimilates to itself, *e*, *i*, and *y*. *E*, *her*, *har* and *hur*, the hard *u* seems more prevalent, as *herd*, *hurd*, hence

arises the absurd and unintelligible sounds of the Latin words, *fer*, *per*, *ter*, and no foreigner would understand this pure Latin phrase pronounced our English way; fertur per urbem ter virgis obverso tergore verberatus, vir & virgo: *furtur pur urbem tur vurgis obvurso turgore vurberatus vur & vurgo.* Hence *cler*, *der*, *mer*, sound *clar* and *clur*, *dar* and *dur*, *mar* and *mur*, in *clerk*, *Derby*, *merchant*: *servant*, *survant* and *sarvant*, &c.

No. 4. *e* erroneously sounded *a* in *yellow.*

I, No. 1. *i* foreign, *in*, *sin*, *bill*, &c. *Pint*, per *i* English. See *nt* below.

No. 2. 3. it undergoes the same treatment from *r*, as *e* above. *Bird*, *sir*, *stir*, *stirk*, (per *u*) *gird*, *girl*, *gurl* or *garl*, and *sir* in *sir-rah*, *Sarrah.* No. 4. *i* becomes a consonant in *ier*, *soldier*, *sold-jer*, *Hier*, *Jerusalm*, &c.

O, No. 1. sounds like a broad *a* before most consonants; *bog*, *God*, *on*, *rod*, *ox*, *fox*, *cord*, (see *rd* below, and p. 29.) No. 2. before *m* and *n*, *v*, *th*, it frequently has the sound of *u* short: *com-ing*, *son*, *ton*, *hon-ey*, *Lon-don*, and commonly after *w*, (see *W*) *cov-er*, *broth-er*, *moth-er*, *noth-ing*, that is, when *o* is short: after *w*, *work*, *word*, *worm*, *worth*, *worship*, (per *o* or *u*) *won-der*, &c. No. 4. *one*, and its derivative *once*, sound *wunn* and *wunce.* This change is so very rare, that it would not deserve notice, did not the rule or powers of contrast vindicate this very useful and common word from caprice, and make rational variation here triumph over elementary combination; for

one in rigour should sound *o* long, at least *u* short; it is thus contrasted.

One, wunn, differs from	*Own, proper.*
Per *o* short *u*,	Per *o* long. (See diphth. *ow.*

But, if it sounded *o* hard, or *u*, the very short *o*; without *w*, the confusion would be not only contrary to rule, but ludicrous.

One, if sounded *o* common short, would trespass upon *e* final and become homophonous with -	*On*, (*upon*) .
If the rough *o* be shortened without *w*, into *o* short (*u*) then the sound of *un* will be ridiculously similar to	*Un*, the privative,
One woman, one man, will admit no ridiculous idea by giving it the sound of *wunn*.	*Unwoman*, and *unman!* This would express the *undoing* the human race! *Quelle langue raisonnée!*

U, No. 1. *u* coarse Flemish, *us, must, cur, fur, sun, run*, &c. No. 4. *e* in *bu-ry, ber-ry*, and *i* short in *bus-sy, bizzy*, by affinity of sound.

Y, No. 1. common foreign *i*.

No. 3. it becomes a consonant, in *yes, yest, yon*. No. 4. *bay* sounds *bag*, in *bay-o-net*, by illusion of sound, PRINC. III.

SIMPLE CONSONANTS *named by the First Position of unimpeded Vowels, exemplified.*

B, *bee.*—*C*, No. 1. as in French. *K* before *a*, *o*, *u*:—*Can*, *cap*, &c. *Core*, *cog*, &c. *Cup*, *cut*, &c. per *k*. *Cell*, *ceſs*, *cid*, *cit*, &c. per *s* before *e*, and *i*; and as it sounds *s*, it sometimes follows *s* in all its variations; hence it appears doubled in *bracelet*, *braſs-let*, *de-ci-mate*, *deſsi-mate*, &c. No. 3. thus also it becomes *sh*; *so-cial*, *so-shal*, &c. See *ial* below.

D, No. 1. *dee*. No. 2. the contracted *d* in preterits after *f*, *x*, &c. becomes *t*, *cleft*, *waxed*, *waxt*, &c. Its affinity with *t* appears in Welch and German: *Got*, for *God*, &c.

G, is a various and perplexing simple letter, affording occasion to endless and groundless exceptions against its most stable rules, through inattention to, or ignorance of radical words, under which it appears so diversified and anomalous.

No. 1. *G*, *dgee*, sounds soft like the Italian *g* before *e* and *i*, thus partly imitating the French *g*. But this rule is confined to words taken from Latin, Italian and French, though radically Greek, *gem*, *dgem*, *gen-tle*, *genus*, hence *homo-ge-neous*, *Dio-ge-nes*, *Genesis*, and a few more that come to us with the original Greek *g*, thrice strained and softened by Latin, Italian and French.

Secondly, (also per No. 1. or common sound,) *g* is hard as in French before *a*, *o*, *u*, or when *h* and *u* coalesce with *g*, imo, *gag*, *game*, *gay*,

go, God; gun. 2do, *ghit-tar, guide.* Add to this Hebrew, German, Saxon, and most Greek nouns, and proper names. Such are the general and steady rules of G.

OBJECTION. "No letter, by the authority of "all grammars, is so variable and capricious as "this; the term of bare exception alone can "mark its opposition to rule. To this pretended "unanswerable objection, is tacked an abridged "list of *English words*, because it is *readily grant-* "*ed* that Hebrew, Greek, German, or their de- "rivations, should be pronounced by *g* hard, "though some few even of these are sounded per "*g* soft, in conformity to their use in Latin, "Italian and French. *Get, geld, geese, give,* "*gild, gift, gimp, gill, girl, gird, gig.* Add final "*ger* in dissyllables, and *gin, ging*, &c. initial "*gil, gim, git, giz*: *Fin-ger, lin-ger, dag-ger, swag-* "*ger, ti-ger, an-ger, get* in *tar-get*, and *geth, alto-* "*geth-er, gil-der, gim-let, git-tar, gizzard*, &c. "Now all these being very common English "words, *triumphantly* shew the prevalence of a- "narchy and anomaly in English pronunciation."

ANSWER. The solution is easy, and little more seems to be required towards affording a very ready and satisfactory reply, than the admission of the influence of antient orthography, or way of spelling, which, though now refined, still leaves the antient sound of many words, and clearly proves that *h*, or *u*, were found added to *g*, or

that they remain in the radical word: or that the sound of *e*, or *i*, is converted into *a*, or *u* before *r*,

2*dly*, We must remember the rule regards English words, which we have received thrice rectified and refined by Latin, Italian, and French, even in some Greek proper and common names; that Hebrew, German, or Saxon words retain *g* hard. Now, the very words singled out above are of the latter description. *Get*, *gilt*, and the following five words, are not only German words, but may be found in old books written with a subsequent *h*, *ghett*, &c. *Gimp*, is better and commonly spelt *ghimp*; *gills*, (of a fish) comes from the Portuguese and French words *guel-ras* and *gueulle*. *Girl*, and *gird*, because we sound them by *a* or *u*, *i* being placed before *r*, (See page 40.) *garl* or *gurl*, *gurd*. *Gig*, a modern vehicle; the inventor may answer for the name, perhaps the contrast of *jig*, (*dance*), made him prefer the radical part of *gigle*, (*to laug*), which is German.

The solution of similar syllables in dissyllables is the same. 1*mo*, *Gim-let*, *gin-gam*, *git-tar*, *giz-zard*, will be found spelt with *h* after the *g*. 2*do*, The final *ger*, and *gger*, *gin*, *ging*, and *geth-er*, receive the hardened *g* from another source; To-wit, when the primitive word does not contain *e* final after syllabic *g*, *ger*, *gin*, *ging*, which are pure German finals, those syllabic endings will be hard; for *er*, *in*, *ing*, are the expletive syllables added to *g*, which has already terminated

the radical word per *g* hard; the word, I say, or leading part of it.

EXAMPLES. *E* mute in *singe*, (to burn), makes *g* soft in the participle, *sin-ging*, *range*, *ran-ging*, *re-venge*, *re-ven-ging*, &c. But *to sing*, (music), *to hang*, *to begin*, &c. &c. being radically hard, are not softened by adding *ing*; the same holds in respect of *ger*, as *a-venge*, *avenger*, per *g* soft. Also *ger* in *finger*, *linger*, &c. contains no radical *e* mute; for *fing*, and *ling*, are the main and accented syllable; *ing*, or *ger*, is the German or Saxon expletive, from *fen-gar*, or *fin-ger*, and *langaran*, German, *Dag-ger*, *swag-ger*, &c. have the same solution. *An-ger*, is pure Saxon. *Ti-ger* owes the sound of *g* hard to the Latin and Greek *ti-gris*, and perhaps to the French sound, and better way of preserving the root, *ti-gre*. *Ger*, *gen*, *gin*, from the Italian or French, are soft by rule, *gin-ger*, *gender* (*gendre*) &c.

1*st Remark:* We have many words formed by *g*, so little in use, that no common reader can determine whether *g* is hard or soft: that is, whether they are Greek, German, Italian, English, or French words.

2*d Remark:* Common writers of grammar, and those who are totally ignorant of the dead languages, consequently weak etymologists, and have no guide but their own tongue, acquired by habit, or some knowledge of only one foreign language, particularly English and French, are liable to a thousand errors and false decisions, and therefore inevitably fall into the nonplus of

bare exception. *See the close of the principles*, p. 17.

J, No. 3. The Italian *j*, *djai*. *Jay*; *jig*, *jill*, *judge*, &c.

No. 4. see letter *i* turned into *j*, p. 40.

K, almost useless after *c*, is often omitted, as *public*, &c.

P, No. 1. *pee*, *past*, *pest*, *pit*, *pot*, *put*.

Q, No. 1. *k*, towards the end of words, *oblique*, &c. Initially *Cw*, *quell*, *qualm*, *quar-rel*, *quell*, &c. as *quoi* is sounded in French.

N. B. *qu* has the same influence over *a* as the *w*, *qua*, *quaw*, as *qua l*, &c. p 27.

T, No. 1. *tee*, *tap*, *tip*, *top*, *tup*. No. 3. it turns to *s* and *sh*, see *tian*, *tion*, &c. in the trisyllables.

V. No. 1. *vee*; related to *u* and *f*. *V* in finals is closed with *e* mute, and is a softened *f*. It is the great stumbling-block of our Londoners, who substitute it most absurdly for *w*, and vice versâ *w* for *v*.

Y, No. 1. Initially placed is a consonant, *yes*, *yan*, &c.

SIMPLE CONSONANTS *named by preceding Vowels: exemplified, &c.*

F, No. 1. *eff*. No. 4. *v. of*, (preposition) *ov*, thus distinguished from the local adverb *off*; *he went off, of his own accord.*

H, as in Latin and French, No. 1. mute, or aspirated in different words; *hour*, per *h* mute,

barn, *birr*, *burt*, &c. &c. per *b* aspirated. We have few words in which *b* is not sounded.

L, No. 1. a very soft semivowel. No. 4. in the word *co-lo-nel*, by contraction it assumes the sound of *r*, *cor-nel*.

M and N analytically examined.

M and *N* are remarkable semi-vowels and liquids; they demand some attention. For their radical and innate sound of *e* (*emm* and *enn*), occasionally seems to convert a preceding vowel into a diphthong, as appears in a few words under the combination of *m*, sounding *aimm*, *eem*, and under that of *n*, *ainn*, and *eenn*, or *inn*. We leave to the Learned this new problem, and mode of potential sounds in these and other letters; but a similar process being noticed and admitted in other languages, why should it be rejected in ours, as of itself it directly tends to account for some sounds, which otherwise perhaps must be left to the weak refuge of bare and unsatisfactory exception? See PRINC. III.

Under this intreated attention, and due deference to the Learned, we proceed to discuss the soft semivowel *m* and *n*.

M, No. 1. *emm*, *stem*, *gem*, affecting preceding vowels like other consonants. No. 2. *im*, before words radically taken from the Latin conjunctive preposition *im*, which by a corrupt imitation of the French we write *em*, though very commonly pronounce it *im*, and now more analogously write

im, unless the Greek *em* prevails. Examples from dissyllables, &c. are unavoidable, *em-pale*, *emboss*: *em-bassador*, *emperor* and *empress*, retain the *e*. Other words found in monosyllabic *em*, are either Greek, Saxon, mere French, or English simple (non compound) nouns, &c. as *em-phasis*, *em-blem*, *em-pory*, *em-py-real*, &c. all Greek: *emmet*, *empty*, &c. from the Saxon, *æmmet*, *æmptian*, &c. from the French *embrasure*, *empire*, &c.

No. 3. *m* sounds *aimm* in *cam-bric*, *Cam-bridge*, *cham-ber*: To avoid this appearance of trespass against the union of simple vowels with simple consonants, many follow the general rule, by sounding *a* foreign, *cambric*, *chamber*, &c.

Thames (river) is a singular word. How *h* crept in after *t* we cannot tell; however it is mute, not being found in the root *Tame*, by conflux of which river, and that of the *Isis*, it is formed, and better expressed in Latin and French, *Tamisis*, *La Tamise*, which, say subtle etymologists, is found in the confused powers and *conflux* of the letters in *Thames*, sounded per *aimm* above, and the contraction of *es* into *z*; for, contrary to the common order of letters and syllables, *Thames* sounds *Taimz*; which seems to exhibit the contraction of *Tame* and *Isis*.

N, No. 1. *enn*: *fen*, *men*, *pen*. No. 2. *eenn*, having the shortened sound *inn*; under the same process as *m*, *emm*, *eemm*, or *imm*: for Greek words or roots preserve *en*, and some words deemed French originally, *entry*, *envy*, *enemy*, *entrée*, *envie*, *ennemi*, though radically Latin, which we

have transcribed into our own language from the corrupted source of French: Sometimes we even mix both, as *enemy*, with one *n*, from inimicus, and by adopting *e* instead of *i*, *ennemi*, *inimicus*. We now begin to conform to the purer origin, as appears in these and other words—intire, indite, insign, insue, &c. *from* in-teger, in-dico, in-signe, in-sequi, &c. &c.

Our own name, EN-GLISH and EN-GLAND, sounded IN, is very singular, which the potential powers of *n*, (enn, eenn) well considered may explain. With reason then (and may it succeed) many begin to write IN-GLISH, &c. so conformable to the Italian and Spanish In-glesi, so different from the Latin and French, An-glus, An-glois, and so similar to the original German sound Ein-ghe-lant and Ein-gle-mensh, to which our IN may be attributed, if the above speculation of *n*, is exceptionable to the Learned.

R: this letter is singularly rough in the mouths of Normans, and the inhabitants of the county of Durham, who cannot pronounce these words without a disagreeable rattling of the throat, *Rochus Rex Maurorum*. *R* truly verifies its name of litera canina, and imitates the grining snarl as closely as our *ow*, the barking of a dog. No. 1. its sound is ARRH, and URRH, before *e*, *i*, (*u*) *y*. No. 2. Society, even in letters, frequently softens native coarseness. In Greek, when two *r's* occur, the first receives the spiritus lenis, the second the asper: and we use the common sound of the short vowels, *e*, *i*, *y*, when they are succeeded by

two *r's*. This mitigation of the coarse *r*, holds also when the *r* is only doubled in sound, unless the radical part or word, exhibits the rough prevalence of r, arrh, or urrh. All which we will exemplify.

R, No. 1. arrh and urrh. See how *e*, *i*, are affected by this letter, p. 39. 40.

No. 2. 3. *r* softer: can only be verified in dissyllables, &c. cher-ry, fer-ry, mer-ry, mir-ror, pyr-rich, Pyr-rhus: Here *r* is really doubled. The following words only double the sound of *r*, ver-y, spir-it, mir-aculous, lyr-ic, pyr-ite, myr-iad, vir-id, &c. &c. ver-ry, spir-rit, &c. &c. the roots of which are all soft, ve-rus, spi-ro, ly-ra, py-ros, &c.

No. 3. The following words, either actually containing two *r's*, or sounded with two *r's*, yet retaining the rough sound of arrh and urrh, are no capricious exceptions, but founded in rule. Sir-rah, squir-rel, stir-ring, stir-rup, syr-op, sounded *sur-rop*. The reason clearly appears in the leading monosyllabic root. SUR-RAH, or more commonly SAR-RAH, comes from SIR. *Squir-rel* has the Latin and Greek root, per *u*, sciu-rus, ski-ou-ros, or the old English word to *squirm*, to frisk about; stir-ring, stir-rup, from to stir: syr-op is a Greek word, per *u* Greek (upsilon) *su-ropion*, not per *y* Greek, as the French name it.

S, No. 1. (as in French) before *o*, *i*, *u*, sounds *z*, but if it stand for *c*, in that case it retains the sound of *s*, not z. Muse, rise, wise, per z, muze, &c.; race, peace, brace, rase, pease, brase, per *s*.

Hence the common error of *precedent*, and *president*; the first should sound *s*, the other *z*, and thus shew their difference. No. 2. 3. aspirated like the Hebrew *sin* and *shin*, chiefly before *u* — Sugar, sure, as-sure; and in contracted syllables, sion, &c. (See tri-syllabics below) shu-gar, shure, &c.

Mr Sheridan's Dictionary seems to carry this hissing sound too far; it is the most disagreeable and reproachful of all our sounds, and therefore should not be affectedly extended.

OBJECTION. The following nouns flatly contradict the above pretended general rule—a dose, grease, house, louse, mouse, use, abuse.

ANSWER. We shall here find the influence of the great and characteristic PRINC. V. superior to common rule relating to the mere sound of a letter.

The above words are nouns, in contrast with the same turned to verbs: and thus the principle of sense and reason justly triumphs over the minutiæ of sound.

To dose, grease, house, louse, mouse, use, and abuse, are all sounded by *z*, expressing the verb.

To the above rule of *s* add, in analogy with the French, that preceding consonants give *s* its own sound, as sense, immense, &c. like the *finals*, ass, hiss, asses, hisses, &c.

X, No. 1. *ex*, next, vex, &c. No. 4. X sounds ksh, in anxious, anxshus, &c. See tri-syll. below.

Z, No. 1. *zed*, zad, uzzad. No. 2. when two occur, the first sounds *s*, muzzle, puzzle, &c. muszle, &c.

W, to the *w* often noticed, may be added, that its effect on subsequent *a* failing in three or four words formed by *f*, *g*, *x*, in wa-fer, wag, wag-gon, wax, deserves examination. We know that *e* final corrects the broad sound, as wake, ware, wave, &c. and derivatives, wage, wa-ger, &c. Perhaps *wa-fer* was origininally wrote *wa-fre*; or its root may be the cause, as in wa-fe-rers, *id est*, way-faring, or wandering-men; or from the Saxon word waef, light and floating; and waeg, waeg-gon, and waex; thus the common influence of *w*, joined with the subsequent *a*, is weakened by one half of its common powers, and instead of a broad open *a* (*aw*) *a* becomes weak. This is the result of *ae* the old Saxon diphthong: like the word *wrath*, *a* being mitigated by the subsequent *th*. See *th* p. 31.

THE FIRST CLASS *of double or coalescing Consonants.*

A sight of them, in the alphabetic order above, is sufficient to shew their soft combination in the division of a syllable which they produce, *as* fa-ble, me-tre, bi-ble, no-ble, &c. (See dissyll. below.

The Second Class *of coalescing Consonants.*

Introduction. This new order or combination so singularly preserving the long sound, or giving a new sound contrary to the rule of vowels, is treated as mere and bare exception to the supposed general rules of English pronunciation. We will endeavour to prove the very reverse; for as this arrangement of letters and sounds so frequently occurs, and has its regular rules, why should a law be laid down as general, which extensively fails? This unsatisfactory mode of exception may be easily avoided, by distinguishing the combinations of letters into distinct classes, which being considered a part, will be found to have their general rules, and form a quiet and peaceful department of their own, without opposition to the prevailing powers of others. Such is the nature of the simple *e* mute, of diphthongs, of accent and quantity, and finally of the following combination of consonants acting upon the vowels by rules peculiar to themselves.

If we cast an eye on this, and the preceding order of consonants, we shall find a striking difference, which will second this idea of distinguishing the different classes of letters, and thus preclude the evasion of bare exception; for as the concurrence of two vowels, called a diphthong, does produce a new process of sounds, contrary to the common rule of vowel-combinations; so certain concurring consonants, formed by a preceding semivowel or liquid, according to the doc-

trine contained in *m* and *n*; (page 47). and this kind of consonants being of themselves inseparably united, may also produce new modes of articulation, contrary to the common law of vowels united with subsequent consonants: for such combinations will be found to consist of two liquids, or the transposed order of liquids preceding mutes. The rule also of antient orthography will help to solve every difficulty, which our modern refinement has caused, by attaching new sounds to elementary combinations in the doubled consonants; for frequently the simple vowel now used, was formerly a diphthong with a single or double consonant, or the final E mute was found in the old word: Lastly, when the vowels *a, i, o, u, y*, are not at all, or not uniformly affected by this class of coalescing consonants, the radical formation of the word must be weighed.

Modern orthography.	*Antient.*
ALD, No. 1. AW, bald, scald, &c.	Bawld, scawld.
ILD, No. 1. I *Engl.* child, mild, wild, &c.	Chi-lde, mi-lde, wi-lde.
OLD, No. 1. O long, bold, cold, fold, &c.	Bo-lde, co-ld, fo-lde.

OBJECTION.—Children, wilderness, per *i* foreign, and Gold per OU French, are clearly anomalous exceptions.

ANSWER.—This ill-grounded objection gives room to display many rules. First, it exceeds the limits of the monosyllable, and is answered per Princ. VIII. 2do, It confirms the laws of mutes preceding liquids: for in CHILD, the liquid precedes the mute, but the change of the plural by *dr* brings forth mute and liquid in due order, and, forming the final syllable by DREN, leaves *i* under the dominion of the single *l*, *il*, CHIL, *dren* apart.

Wilderneſs and *bewilder*; *d* appears better separated in order to serve the sound at least of final DER; which DER, noticed below amongst the dissyllables, is resolved in sound into DRE; or, by a less speculative and more common change of sound, it may be held as the effect of the shifting accents. See shifting accent below.

GOLD. Is found written with an *u*; but neither being conformable to present rule, is commonly, or more correctly pronounced per *o* long; hence the old or provincial word, *gulde*.

ALL, No. 1. (*aw*), all, ball, call, fall, gall, hall, &c. per AW antiently.

OLL, No. 3. *o* long. poll, (head), roll, scroll, toll, droll; pole, role, &c. antiently & radically.

ULL, No. 4. (*ou*) bull, full, pull; the rest by U common, dull, hull, &c.

OBJECTION.—Here, at least, anomaly triumphs over all rule unanswerably, in PALL-MALL, *sounded* paill maill, or rather pell mell, besides innumerable dissyllables, &c. in *all*: call-ow, hall-ow,

mall-et, pall-id, tall-ow; also endless words in OLL syllabic, holl-ow, foll-ow, poll-ard, poll, moll, doll, &c.—As ULL is singled out by No. 4. we shall not object against it, for *the exception is general.*

ANSWER.— *Pall-mall*, was formerly written paill-maill, and is the French pêle mêle: Modern refinement effaced the *a*, and lengthened the *i* into *l*, retaining its foreign sound, by Principle II. The significative verb, TO MALL, sounded per *á* broad, is better and most commonly written TO MAUL.

The rest are dissyllables, therefore rather out of place; but, to shew a ready answer is not wanting to *any objection*, cal-low, hal-low, mal-let, squal-lid, are not derived from any English monosyllabic; mallet, and squal-lid are *Latin*, malleus, squal-li-dus.

Thus *talent* is sounded per *a short*; *talent*, from the Latin, *ta-len-tum*; *pallid* comes from *pale*, with single *l*. The above, poll, moll, doll, never had a final radical *e* mute; pollard, if taken from poll, (pole, head) follows the shifting accent, (see below): Moll, Poll, Doll, are derived from Mary and Dorothy, or Molly, Polly, and Dolly.

The objection states all wrong spelt or divided, for they are only so divided when the root is long, as *ll* joined in poll-ing, (voting by head) lol-ling, (leaning) divides the two consonants.

The same answer stands *for* fol-low, pol-lard, col-lar, *col-lum*, &c. &c. all main leading syllables in *ol* without any final *e* mute being antiently continued after *ll*.

The *ull* per *ool* is not objected, because the objection states *the exception to be general*: the term general exception is absurd, for thus the exception becomes a common rule. Per PRINC. VIII. p. 15.

ALK, *a*, *aw* (*l* mute) balk, chalk, walk, talk, *but* talk, mineral, per contrast, sounds *a*, per *a* foreign with the *l*.

OLK, *o* long (*l* mute) folk, yolk.

ALT, No. 1. *a*, *aw*, alt, malt, salt, &c.

OLT, No. 1. *o* long, bolt, colt, holt, &c. &c. antiently spelt per *e* final.

ANC, No change, yet the *a* foreign is often turned into *ai* by our Londoners, and *very fine* speakers—France, dance, Fraince, daince, &c.: but *e* mute only lengthens *c*, which would otherwise sound *Frank*, short.

END, *thus* end, send, &c. are affectedly sounded by *i* foreign; for *e* is never affected, as said, by these combinations.

IND, No. 1. *i* Engl. bind, find, mind, &c. Wind (the air) per *i* foreign, if you please, counterdistinguished *from*, to wind, or tie up. The poet, in virtue of the general rule, uses *i* Engl. or *i* foreign.

OBJECTION. Hin-der, sin-der, win-dow, &c. are surely arbitrary exceptions.

ANSWER. 1*mo*, They are dissyllables, 2*do*, Even so they confirm the rule, first, by the way they should be spelt, being simple underived dissyllable; (see diss.) secondly, by comparing hin-der, and hind-er: hin-der to impede, is a simple dissyllable; *hind-er*, or *be-hind*, is a monosyllable encreased by expletive *er*, or *be* (by) preposition.

INT, *i* Engl. No. 4. *pint*, derived either from the *French* peinte, or the radical affinitive *d*, pint, pind, from pondo, pound weight.

ORD, No. 1. *o* long, bord, ford, hord, antiently written per *oa* sounding *o*. This still appears by the modern spelling of many such words, and our Northern mode of pronouncing. But where *oa* is not radically found, the *o* is like *a* broad, *as* Lord, fork: and chord, cork, cor-di-al, &c. from the Greek and Latin words. After *w*, *o* sounds short *u*, as *r d*.

ORK, No. 4. *o* long, *in* pork, pork-et; written antiently per *oa*.

ORCH, No. 4. *o* long, porch, French, porche.

ARM, *a* foreign, clear, and *aw*; in virtue of the *r*, or preceding *w*; *as* arms, charm, harm, warm, warn, &c.

ORN, No. 4. *o* long, and is then followed by *e* mute, or original *oa*, *as* borne (carried) for-lorn, for-loarn.

OST, No. 1. *o* long; here the antient *oa* appears again, *in* host, most, post, &c. coast, or cost (seaside) cost or coast, is thus distinguished *from* cost

(expence) and hoarse *from* horse, though horse has *e* final lost in the contrast.

ORT, No. 1. *o* long, at least in all monosyllables, *as* fort, port, &c. French; though more originally Latin, porta, fortis, but not in that direct sense.

USH, No. 4. *ou* French: *as* bush, push, from the French buisson, pousser. *Add* puss (a cat, hare) other words have the common short *u*, crush, rush, &c. Hence *Rous*, and *Prous*, in Russian, Prussian, savour of affectation.

OSS, No. 4. *o* long, *gross*, to *engross*, from the French gros: *a* before *ss* in *Bass* sounded *baiss*, is singular, but is better written with *e* final, *basse*.

ST, No. 4. *i* long, in the sacred word *Chri-st*: owing, says the learned Wallesius, (who never uses the term exception) to the Greek division of the word *Chri-st*; *i* long, *in* mist, &c. is the Scotch dialect.

TH, vowels appear sometimes long or softened before *th*: and *th* becomes soft *dh*, being intermediate and followed by *e*, as fath-er, moth-er, &c. *dh*. Wrath, per *a* slender—Both, truth, ruth; so loth and sloth, sound long, owing to the antient *e* final—bothe, lothe, slothe, or *oa*, boath, sloath. &c.: truth from true: ruthe, from the Teutonic *rewe*.

THIRD CLASS *of combined Consonants, Gutturals, &c.*

These constitute a new order of sounds widely different from the above, and are partly final, partly initial. PRINC. I. teaches that we soften harsh combinations, the form of which the etymology of words obliges us to preserve.

BT, as in French, No. 1. *b* mute: with great reason: for *bt* is a mere stuttering sound, and violent distortion of the lips and cheeks: A looking glass will shew it—*debt, dett.*

CH, No. 1. *tch* in English words, initially and finally, *as* chase, cheese, child, church; lurch, much (the Spanish moucho, moutcho) such, &c.

In Hebrew and Greek words *k*, *as* cham, chasm, ache (αχος) cha-os, choir (koir or cwire). Some Greek words, deemed, with truth we hope, to be English, char-ity, chaste, &c. keep the English *tch.*

CH, in French words *sh*, chaise, ma-chine, but returning to the Greek, we say *me-cha-nism*, per Greek X, *k, chi.*

No. 2. *ch* sounds *dge.* Though this belongs to dissyllables, and forms an obscure syllable, we will notice it here as a syllabic: *wich*, in Norwich, Har-wich, Green-wich, Wool-wich, &c. sounds *idge*, Nor-ridge, Har-ridge, Green-idge, &c. thus analysed.

1*mo*, *W* so placed, is changed or suppressed: hence *rwich* becomes *rrich*, which is by rule sounded *ritch*; this again is softened by affinity of sound into *ridge*, which is so nearly allied to the other, that the ear cannot readily make the distinction; *hence* Nor-ridge, Har-ridge, &c. per PRINC. III.

RULE OF CH, *sounded* K *hard, or* TCH, *in words composed of* ARCH.

ARCH is sometimes a Greek, sometimes an English syllabic. If followed by a consonant, it sounds *artch*; *as* Arch-bishop, Arch-duke, or in English proper names, Archibald, or common nouns, archives, archer, *architect*, by some; but in pure Greek proper names, and nouns, when a vowel succeeds *arch*, *k* is sounded,—as Archipelago, Archi-mede, Arch-angel, Archiepiscopal: this jumble may happen from the confusion, or sense of the word *arch*, pure Greek, and pure English, though with us, *arch* seems rather to mean *sly*, *artful*, *arch-rogue*; yet in the application, it often signifies principal, &c. *as* Arch-bishop, Priest, Duke, &c. Hence Archibald, per *artch*, for the words signifies *arch* and *bold*.

CR, *k*, crime, &c.

CHR, crism, &c.

CK, *k*, *k* often omitted as superfluous, *as* public, &c.

FT, No. 2. *t* disappears or coalesces with *f*, often, soften, &c. offen, &c.

The following six are the harsh gutturals, consequently altered in sound. See p. 30.

1. GH, No. 1. initially *b* vanishes, leaving *g* hard: *Ghost*, &c. finally both are mute in vowels, the vowel being left clear and long; *bigh*, *nigh*, &c. *Hugh*; but *pugh* (monkey) retains *g* better written without *h*. In diphthongs *f* replaces *gh* (See diphthongs).

GH, 2*do*, is the German *ch*, in dochter, which we change into GH mute, daughter, dâ-ter.

CH and *gb* are also remarkable gutturals in Scotch sounded finals.

2. GHT. No. 1. *gh* vanishes, leaving the power of *e* mute to the *t* after *i*, bright, fight, &c. brite, &c.

3. GM. No. 1. *g* mute in flegm, but, on division of the syllable, *g* and *m* remain, as fleg-ma-tic.

4. GN. No. 1. *g* mute, gnat, gnaw, nat, naw, &c.: but being final *g* is mute, and *i* before *n* is long, sign, benign, sine, benine.

5. KN. *k* mute, knave, knife, &c. nave, nife.

LD. per No. 4. *l* is suppressed, and ou sounded OU French, in could, should, would.

LF. *lk*, *lm*, *ln*, *lph* (after *a*, & *o*) *l* is suppressed; half, calf, Ralph, calm, and Lincoln, qualm, Alnic, walnut, yolk, folk: *n* is mute in kiln.

MB. No. 1. *b* mute: dumb, lamb, plumb. No. 4. *i* and *o* preceding are lengthened, as climb (clime, comb (côme), womb (woum), per *ou* French; and No. 4. *i* is sounded short under the same combination of wom, wim. Hence is formed the analysis of *wom* in woman: Womb-man, by which *man* in English, as *homo* in Latin, hic et hæc homo, is of both genders; and the plural women, or womb-men, for the distinction of number, has the sound of short *i*, *wim-en*. The word *wi*, or *wy*, still in use in Lancashire, signifies the female, as wi-calf, &c. hence, according to the Lancashire phraseology, not deemed very delicate in its choice, use, and sound of words, *wim-en* implies *she-men*: but *wiman* is true Saxon, which we keep in the plural.

MN, in the conjoined syllable *n* is suppressed, damn, dam; but dam-nation divides it.

MPT, *p* is silent, tempt, temt.

NG. No. 1. *g* is clearly sounded in all words but participles, in which it appears weak:—be-ing, go-ing,—King, sing, ring, &c. *Ph* sounds *f*: phy-sick, Phil-lip, &c.

PS, *pt*, *pht*, *p*, and *ph*, *ps*; *p* and *ph* mute; as psalm, ptisan, phtisick, pseu-do (seu-do) *s* forsakes *c*, *l*, *m*, in vis-count, isle, de-mesme. All the above collisions of consonants and modified sounds are very analogous to the French, and tend to prove, that the variations of letters are not the exceptious result of caprice, but a secret influence of harmony, that tempers the articulated sounds, or language of man.

ss, No. 4. passes into *c* or *s*: it lengthens the *a* in the word *baſs* (musical instrument) *bace*, or better written *baſse*, *s* doubled, *a* long, per *e* mute.

sc. No. 1. is simple *c* or *s*, in words supposed French, as scene, sci-ence, scent.—in English, *c* is hard *k* before *a*, *o*, &c. scale, scar, skale, skar—scope, scorn, scot, scull, scarf, scrape, scrip, &c.

In Greek words *sc* is *sk*, as scep-tic, or septic, but sceptre, scene, though radically Greek, sound soft *c* per *s*.

sch, No. 1. all are Greek words under this form, therefore generally sound *sk*, scheme, school, &c. No. 4. *c* or *s*, as schedule, though pure Greek; some sound *schism* soft, preferring the French sound to the real Greek.

sw. No. 1. both pronounced in swan, swing, &c. No. 3, 4. *w* mute, sword, sôrd; and in Chiswick, Chissick, &c. not in Sleswish, Riswick, Brunswick, foreign words.

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th *sounded db, zdh, and simple* t (*p.* 31.)

th. No. 1. & No. 1. hard or soft; *db* seems soft: *th*, sounded like *zdh*, resembles the hissing sound of the serpent, and is difficult to foreigners. The Spaniards have both, as the Armenians; our southern and oriental Visitors learn in a very short time to pronounce English with singular propriety, and better, in two or three weeks application, than the French in as many

years; so great is the general contrast of French sounds with the English and that of other nations.

TH, No. 1. is soft *dh*, in all pronouns, adverbs, and particles; as thy, they, that, this, them, these, there, then, though, the, and before *e* syllabic—fath-er, weth-er, broth-er, &c..

TH, DZH. This harsh *th* resembles the Hebrew *thau*, the Egyptian *thoth*, and Greek *theta*, which sound is expressed by an hieroglyphic or emblem of the figure and hissing of the serpent, imitated by darting the tip of the tongue beyond the teeth, and then hissing, which will throw open the lips with an undulating kind of vibration, and often produce a titillating sensation on the upper lip, *dzh*, as *thump*.

No. 1. Thus we sound Hebrew, Greek, &c. proper names; all nouns and verbs, particularly such as mark force and strength, *as* thunder, thump, thwack, threat, death, thief, thirst, &c. &c.; and verbs, to think, to thank, &c.; proper names, Theophilus, Theodore, &c. This rule relates to *th* initial, not to the intermediate or final, softened, as above explained, by *e* subsequent.

The contrast of *dh* and *tzh*, is visible in *thy*, pronoun, *thigh* (limb).

The constancy of the rule is remarkable; nor can *thirdly*, being an adverb, be deemed excep-

tious, being radically a noun, *third*. This word clearly shews the difference of the soft and hard *th*; for *dhird* is as absurd as the omission of the *h*: *thy* and *thigh*, by their contrast of sense and sound, equally prove the distinction. Though we have attempted to mark the difference by *dh*, and *tzh*, or *tzth*, a nice ear may depict it better perhaps; this is the only sound we cannot exhibit in English, by the power of letters or analogy with most other languages, whilst the rival French abounds with indefinable articulations both labial and nasal, found in no one language but their own.

TH, No. 2. *h*, as in the Hebrew, is occasionally mute, chiefly in proper names: *Thomas*, *Thames* (river); we may again * venture to add *An-thony*, as it is commonly spelt, and supported by etymology, if really derived from the Greek, Anthos, flos, flower.

Thyme, *asth-ma*, lose also the *h* †.

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* This word was much censured by the ingenious British Critic, in his review of the original (October 1794), in which, losing sight of the secondary title, Jeu Littéraire, he treated the whole with an air of more gravity than the subject required.

† The past tedious discussions and speculations of letters, gave occasion, in the original, to enter into a whimsical analysis of the above words, and endless play on the TH, which may amuse a classical reader, but are here foreign to our purpose. See Euphonia Anglicana, or Combat et Jeu Littéraire, pag. 76. to pag. 87.

WH, No. 3. *W* is silent in *who*, and derivatives. See the contrast of *who*, and *hoe*, &c. pag. 37.

Also, whole and wholesome, lose the sound of *w*: it is preserved in other words, *as* whether, where, what, whey, when, &c. corruptly confounded by our Londoners, &c. with wether (a sheep), ware, way, wen, &c.

WR, is very course and guttural in the mouths of our northern countrymen, and requires softening. Hence, the initial *w* is quiescent: *wrack*, *wrap*, *wren*, *write*, *wrong*,—*rack*, *rap*, &c. Thus occasionally the *writing* only preserves the *right* sense, when the rule of contrasts fails in sound, and thus supplies the defect.

With reference to page 28. we here notice, under No. 4. the singular combination of *w* with preceding *t*, in the word *two*—tou (ou French) *wo* becomes *uo*, and appears transposed for *ou*, which the Scotch dialect makes twâ; *twô* would seem equally rough to us.

SECTION THIRD.

DIPHTHONGS AND TRIPHTHONGS.

DIPHTHONGS, to use a free simile, are the cavalry of our language: they have the combined force of a double vowel, which they frequently relinquish, and act as simple vowels; this appears in their analysis, by which we find they sometimes take the sound of the first, sometimes of the second vowel; more commonly that of the first. Greek and Latin afford a similar process, aulæ, au la-i, præ-ire, pre-ire, &c.

They stand displayed to sight in full array, with their respective divisions, pag. 18, 19. We shall now exhibit them to the ear, with the usual distinction of numbers, respecting their general, occasional, rare, and uncommon sounds. This is erroneously deemed the hardest and most irregular part of our pronunciation.

FIRST CLASS, *containing the Five Proper Diphthongs.*

They are named *proper*, because they verify their appellation from *dis* and *thong*, double sound,

or double *mora* of tone, which they naturally demand. They are very erroneously defined, and worse treated, by Mons. Chambaud, in the English part of his Dictionary, which, restricted to the French, has equal merit with his Grammar, but both teem with error, whenever, like his countrymen, he dogmatises on English sounds, and combinations of sounds, which he frequently holds forth as capricious and indefinable.

AI, AY, No. 1. *a* English, clear and long. No. 4. *e* French, short. Analysis, *a*, *i*.

AU, AW. No. 1. the Italian *au* in Lau-ro. No. 3. *a* foreign. No. 4. *a* English, and *o*. The analysis exhibits *a* and *u*; *a* English, long or short; *u* English.

OI, OY, No. 1. Like the French *ai* liquified in the word *aille*, verb. No. 3. *i* English. No. 4. *o* long. This change is found in the analysis, *o*, *i*.

OO, No. 1. *ou*, French, long. No. 2. *ou*, Fr. shorter. No. 3. *o* long. Analysis *o*, *o*; *o* long, *o* silent, *o* short, *u*.

OU, OW. *The most variable* and difficult English diphthong: it has seven different articulations found in its analysis, *o*, *u*; as *o* is the most variable of all vowels, no wonder the diphthong is liable to all its changes. No. 1. it resembles *ow* Dutch, in *vrow*, or the autophonous barking of a dog, *bow-wow*. No. 2. *o* long. No. 3. *o* short, like broad *a*, or *u* short. No. 4. *u* long, English, and *ou* French.

SECOND CLASS, *twelve Improper Diphthongs.*

They are named *improper*, because they lose the main property of a diphthong, that of the double sound, and retain only the quality of a long vowel, but are much less subject to be shortened by subjoined consonants.

* EA, No. 1. *i* foreign, long. No. 3. *e* foreign, short. The analysis, *a*, *e*, contains these sounds; for *a*, English, *e*, *i*, French, being weak vowels, are very liable to be contracted and changed, particularly before the subjoined *r*, hence the *ea* will sound *a* foreign, and *u*.

EAU, EAW, No. 1. *u* long. No. 3. *o*. No. 4. *e* English, and *e* foreign. The analysis *e*, *a*, *u*, and its French origin, explain all these sounds.

EE, No. 1. *i* foreign, long. No. 4. *e* foreign, short; the most steady diphthong.

EI, EY, No. 1. *e* foreign, long, and is very analogous with the French diphthong *ei*. No. 3. *i* English. *Analysis*, *e*, *i*, English and foreign.

* EO, No. 1. *ee*. No. 4. *o*. analysis, *e*, *o*.

EU, EW, No. 1. *u* Engl. No. 3. *o*. No. 4. *a* broad. Analysis, *e*, *u*, *w*. Combination has turned *e* into *o*, which is frequently adopted in writings, *shew* or *show*, &c.

* IE, No. 1. *i* foreign long, when a diphthong. No. 4. *e* foreign short. Analysis, *i*, *e*.

IEU, IEW, No. 1. *u* English. No. 4. *ev*, *iv*, *ef*, *if*, in virtue of its analysis and affinity of letters, *i*, *e*, *u*; *u*, *v* and *f*, being near akin.

OA, No. 1. *o*. No. 2. *á* broad. No. 4. *ai*. Thus *oi* French sounds *ai*, and *wá*: François, Danois. Analysis *o*, *a*, per *ai*, or *á*.

* OE, No. 1. *ou* French, when a diphthong, for generally it is *o* long, in virtue of *e* mute; *oe* (*ou*) is the old English diphthong, and the modern Dutch. Analysis *o*, *ou*, potential, *e* expletive.

* UA and UE, are spurious.

* UI, UY, No. 1. *y* long in finals; before two consonants, *i* foreign before one, though followed by *e* mute, *u* long. Analysis, *u*, *i*, English and foreign.

THIRD CLASS; *twelve Spurious Diphthongs.*

These, in every sense of the word, are spurious and false diphthongs, because they do not even lengthen a syllable; they are mere phantoms of diphthongs; their confused and obscure sounds make them rank as a particular class of combined vowels, always short and obscure, and contracting instead of lengthening syllables.

We present them to the eye and ear, in their disjoined form and obscure sounds.

Such as become occasionally diphthongs, are marked above, and will be now marked with stars.

* AE, is the old Saxon diphthong *ae*: and has some influence in our sounds.

* EA, *a*, *e*, *i* short, obscure in a final explective syllable.

* EO, *o* short, *e* only softening a preceding *g*, &c.

* EOU, null *e* as above, *ou* becomes obscure *u*, or *as*, *es*, *is*, *os*, *us*, *ys*, indistinctly in *eou*,

IA, null, sounding *i* or *a* short, or properly neither one nor the other, being almost undistinguishable from any other vowels.

* IE, obscure short *i*.

IO, *i*, or *o* absorpt in an obscure vowel-sound,

IOU, common *o* or *u*, contracted and equally obscure.

* OE, spurious, commonly no more than lengthened by *e* mute, like *i* in *ie* final.

OE, the same as the Latin *æ*, scarce used in English,

* UA, UE, UI, UY; *Ua* and *ue*, have some remote appearance of real diphthongs, *u* chiefly serves to harden the preceding *g*.

These spurious diphthongs may be analysed, or decomposed like the proper and improper diphthongs: not into clear, but obscure vowels.

General Remark on Diphthongs.

From what the eye and ear may gather from the general statement of diphthongs: 1*mo*, We find there are many coalescing occurrences of vowels. 2*do*, That *a* and *ou ow*, are the only difficult diphthongs, owing to their frequent variation,

which is rare in all the rest; so that, in general, our diphthongs are neither so difficult nor unsteady, as commonly represented under endless and erroneous exceptions. 3*tio*, That the diphthongs, even sometimes all the five proper, are reduced in sound to simple vowels. But etymology, and the powers of this union, require the written form in order to discover the roots of words: the coalescence also of two sounds is naturally long, which the prevailing strong and doubled consonants occasionally only, and accidentally, do counteract.

Respecting number, variation, contraction, &c. English and French diphthongs seem very analogous; perhaps they abound more, and equally vary in Greek. The Latin and Italian have but few, the old and radical Saxon constantly presents the *æ*, which is one cause of some changes in our sounds; as *wag*, *wag-gon*, *a* being a little softened after *w*, from *waeg*, *waegan* and *waegben*, Saxon, or Dutch. See *w*, p. 27.

We still shall confine ourselves to monosyllables as much as possible, for sometimes diphthongs are shortened in dissyllables, &c. like simple vowels, by the sole result of quantity and accent, or from their being mere expletive syllables; so that objections now sought beyond the extent of the monosyllable, are totally irrelevant, per PRINC. VIII.; this cannot be too often repeated.

The closing of diphthongs by *y*, or *w*, makes no change in them, they are finally substituted

for *i* and *u*, there being no English words terminated by *i* or *u*.

THE THEORY *of* DIPHTHONGS *realised by Examples, Solution of Objections, &c.*

EXAMPLES *of the* FIRST CLASS *of proper Diphthongs.*

AI, AY, No. 1. Bail, fain, pain, saint, day, gay, may, &c.

Remark. That *ai*, though it seems simply to sound long English *a*, is a proper diphthong, appears by the word *gay*; for if it were simple *e* foreign, *gay* by rule would sound *djai*: therefore *ai*, *ay*, has the true property of a real diphthong. No. 4. *said*, *be said*, per *e* short, used only in familiar discourse.

AU, AW, No. 1. Laud, fault, law, jaw, flaw, &c. No. 3. *a* foreign,—aunt, haunt, many add, taunt, vaunt. Of this change, two reasons may be given. 1*mo*, To temper or elude the coarse, disagreeable, and nasal sound of the radical French *an*: 2*do*, the rusticity of the English sound in this combination, as so clearly appears in *aunt*, if sounded broad; this word is more autophonous and endearing, per *a* foreign common: See p. 13. The terrific word *gaunt* (*ghastly*) retains very properly the coarse *aw*. And *laugh* (*gh* final in diphthongs, see *gh*) *laff* per *a* slender

is a true onomaphonous human sound, *aw* expresses what is called the rustic horse *laugh*: the Highland articulation, instead of a pleasing easy sound, resembles the painful rattling effort of the breast and larynx obstructed by a quinsey. No. 4. *o*, in some French words, *hautboy*, *haut-gout*. *Ai*, in the French word *gauge*, *gaidge*. But how? It may be thus explained: the French *au* makes an improper single sounded diphthong *o*: this sound we reject in *eau*: and commonly adhere to one of the letters, *a*, *e* or *u*. *Beau-mont*, *be-mont*, *bu-mont*; *bai-mont*, *beau-ty*, *bu-ty*. In *gauge*, *ge* final naturally produces the long sound of *ai*, the French sound of *o* being rejected, and *a* retained. The French precedent of rejecting both *a* and *u*, seems more singular than our suppressing only *u*. It is remarkable, that all provincial French dialects adopt our sounds of *au*.

* OI, OY, No. 1. open and broad *a-i*.—Coil, foil, toil. No. 3. it is sounded softer by some,—in boil (bile) quoir, quire or kire. No. 4. *scrutoir* (French) *scrutore*. So little are we willing or able in many borrowed French words to give them their native sound! A general proof of this is, that no Englishman, not perfectly formed to French sounds, can pronounce the simple words *muse* and *plus*, like a Frenchman, much less *scrutoir*: PRINC. I. See also page 69.

* OE, *ou* French, *shoe*, *canoe*, found written *shoo*, *canoo*: *oe* sounding *ou* French, is so rare and casual, that it is ranked amongst the spurious

diphthongs: it is the Dutch *oe* in *doen*, per *ou* French; *do*, *who*, &c. formerly written with *e* mute, sound *ou*.

oo, No. 1. *ou* French—food, fool, moon, ooze, &c. No. 2. *oo*, is a little short before *d* and *l*, formerly doubled in the words—good, hood, stood, wood, wool: and before *k*.—book, cook, rook.

No. 3, *oo*, before *r*, commonly sounds *o* long: —boor, door, floor, written also *dore*, &c. *poor* and *moor*, per *ou*, are in contrast with *pore* (of the body) and *more*, encrease.

Objections found in every English Grammar, chiefly fabricated by French writers, and the generality of our own, who represent *ai* and *oi*, our steadiest diphthongs, as very irregular: *ai*, say they, often sounds *e*, or *i* foreign, and *oi*, *o*, or *i* foreign. Mr Chambeau fixes on the word *certain*; others chuse the word *Cap-tain* for *ai*; and for *oi*, *tor-toise*; *cap-ten* or *cap-tin*, *tor-tose*, or *tor-tise*, say the different contending supporters of bare exception, are the sounds of *ai* and *oi*, in such words.

Answer.—1*mo*, These being *dissyllables*, the objection is of no weight against monosyllabic doctrine, per Princ. VIII. 2*do*, The contest is *de falso supposito*, a false supposition; for *ai* and *oi*, have an obscure sound in the above examples, consequently no distinct sound of this or that vowel prevails. This will be fully explained in

the polysyllables, and rules of accent and quantity, in the second part.

A Minute INVESTIGATION *and* EXPLANATION *of the most variable and difficult Diphthong,* OU, OW.

OU, OW, has seven different sounds, formed by *o*, *u*, *w*. This will give a general idea of the cause of these variations, for *o* is the most changeable of all the vowels, its straying encreases by its combination with *u*, which is also subject to many changes, and readily passes into *w*.

OU, OW, per No. 1. sounds *ow* coarse, and has a second common sound of *o* long; 3. â or *au*, from the sound of the impeded *o* (â) 4. *o* is turned into *u*, 5. *u* long, 6. *u* short, 7. *ou* French. See page 69. *ou*, *ow*.—See also page 73. respecting the change other diphthongs are subject to by adhering to the influence of combining letters, as it often happens in French, *oi* sounding *wâ*, or *ai*, &c.——To this we may add another rational cause of change by the rule of CONTRAST, for more words are found under this diphthong of contrasted sense and sound, than under any other.

First then, per No. 1. we find the general sound to be *ou*, *ow*, coarse, *as*—our, house, hound, cow, how, now, plow, crown. Per No. 2. it has prevailing sound of *o* long; *o* very short, sound-

ing *u*, is not uncommon. This may be best exexhibited by

A TABLE *of contrasted Sounds and Sense.*

Ou, ow, the course Dutch *ow*.	*O* long, and *o* very short per *u*.
Bow, reverence.	*Bow*, instrument.
Bowl. globe.	*Bowl*, a cup,
Crowd, numbers.	*Crow'd*, crowing of fowl.
Flow-er, meal.	*Flow*, to run, a high *flower*, a spark.
Grows, a bird.	*Grows*, he grows old.
Low-er, to become dark.	*Low-er*, more humble.
Mow, stack, heap.	*Mow*, to cut down.
Sow, animal.	*Sow*, work, agriculture.
Slough, bog.	*Slow*, tardy.
Thou, pronoun.	*Though*, adverb.
Enough, for number.	*Enough*, enuff, quantity.

The contrast may also be found in many other words; cowl, coal—rough, row—fowl, foal—mould, mold—south, sooth, &c.

We may further observe, that the clear *o* prevails before *rd*, *rs*, *rt*, *rth*, and simple *r*, in *four*, number: before *ld*, and simple *l*, in soul: examples,—gourd, course, court, fourth, shoulder.

So far the wanderings of this unsteady diphthong may be traced, and other deviations easily be brought to sight, as they extend but to a few words, sounded by *o* hard, like *a*, and *o* very short like *u*, or by *u* long, and *ou* French.

This is the result of our grammatical liberty and freedom, which sometimes finds place with us, and in this diphthong degenerates almost into licentiousness; for once the divorce is made betwixt the *o* and ill-fated *u*, *o* runs wild in search of old connections with consonants. Hence, it becomes rough and hard, like â broad in the Saxon words—trough and hough, which, in Saxon, have the simple *o*, with *f*, trof, hof.—*Cough* assumes the sound of â and *f*, and produces a singular, expressive, autophonous sound of the object signified.—Bought, fought, nought, sought, were formerly written per *au*. Next *o* disappears, and leaves the hard *u* in possession of the sound, in grough, rough, and tough: It seems not to care for the society of ch, ng, rn, nt, th, in touch, young, journey, country, youth, per *u*.—Then, as if desirous of the former union with *u* (*ou*) it rejects the coarse Dutch *ow*, and assumes the softer French *ou*, in you, your, youth, wound (a hurt) cou'd, wou'd.—The Scotch dialect reduces this roving grammatical entity to perfect regularity, and uniformity of sound; yet we refuse to check its liberty, because it shews the extent of literary combination in our language, and would totally overthrow the diphthong *oo*. Now, these, and some similar difficulties, might be facilitated to strangers, shorten our grammars, and render our prounciation *visibly* plain and easy, by introducing four accents, the grave, the acute, the circumflex, and the jugum. This alone would express the common variations of our vowels and

diphthongs. If we absurdly reject them as a French precedent, the Hebrew and Greek will free us from the self-reproach of introducing French modes of literature. But why, after all, do we not introduce them in our new publications? It is an object worthy the attention of our universities; the Scotch Literati would have great merit, and be followed, if they would boldly bring forward this great desideratum in our language, now solely confined to our dictionaries.

OBJECTION.—*Our*, per *ow*, *your* per *ou* French, is surely capricious, for no power of contrast or combination is found in the final letters to cause any difference.

ANSWER.—1*mo*, The objection is as weak as all similar pretended capricious deviations. 2*do*, *Our* is derived from the rough monosyllable *us*; *your* from the soft combination of *you*.

THE SECOND CLASS *of the Twelve Improper Diphthongs exemplified.*

* EA, No. 1. *ee*, flea, pea, sea, tea, fear, near, steam, cream, veal, least, &c.

N. B. the harsh influence of simple *r* frequently disappears after these improper diphthongs, when their combination produces the sound of

simple *e*; hence,—hear, fear, rear, and ear, because in this case the powers of the diphthong support the long sound of the vowel before the consonant; but when *r* is seconded by another adjoined consonant, it frequently overpowers the diphthong. It often happens that *ea* also loses the long sound of *ee*, when placed before other single written consonants, but doubled in sound. The rule of contrast frequently requires this change.

No. 2. *ea* becomes *e* foreign in the words—bread, dead, head, dread, thread, health, wealth, death, breath, weath-er, feath-er, and a few more, in which the simple *e* or doubled consonants, antiently prevailed; *ch* commonly preserves the long sound—beach, reach, teach, preach, &c.: treach-e-ry is short, formerly written trech-e-ry: breach, also, and perhaps a few more.

The RULE *or* POWER *of* CONTRAST.

Is very visible in this diphthong, for if *ea* preserved its regular sound of long *e* English, it would cause much confusion with the diphthong *ee*, and *ea* itself in some words.

Bread, food.	*Breed*, race, birth.
Breach, rupture.	*Breech*.
Bear, animal.	*Bear*, verb.
Stead.	*Steed*.

Meal, flower.	*Meal*, repast.
Pear, fruit.	*Peer*, equal.
Sweat, perspiration.	*Sweet*, dulcified.
Steal, verb, as some sound it.	*Steel*, iron.
Read, verb, present.	*Read*, preterit.

More similar words may be found.

OBJECTION.—The boasted rule of contrast often fails, therefore is of no force, *as* bear, beer, bier—dear, deer.

ANSWER.—It rarely fails, therefore is of great force. We have some few words of similar or dissimilar formation, causing the same sound, which the combination or frequency of the word will not permit us to distinguish by sound, and therefore we then must appeal to the difference of the spelling, &c. *as* pear and pair, dear and deer, &c. This often happens in Latin, &c. But in French, this neglect of some alteration of sound is remarkable in this and other examples;—sou (that is sous, soub, sub) sous, sol, saoul, all per *ou*.

No. 3. *a* and *u* in *heard*, sounded—hard, and hurd (verb) hearken (per *a*) earth, search, per *u*, &c.

Thus *r*, supported by other consonants, imperiously triumphs over the diphthong, reducing it to the weak state of a simple vowel.

OBJECTION.—Why is *bear'd* pronounced hurd, and hard, and *ee* preserved in fear'd, rear'd, spear'd,

&c. equally terminated by *r*, backed by a fresh consonant? The reasoning is false; or the change is capricious.

ANSWER.—Both denied: for though *beard* comes from *bear*, sounding *ee*, yet its preterit is no contraction, but formed by *rd* coalescing: now fear'd, rear'd, &c. are apostrophised for *feared*, &c. but no one says hear-ed, or apostrophises heard, which is the simple preterit of this verb, so found in all our books, bible, &c.

EAU, ÉAW, No. 1. *u*—beau-ty—Beawd-ly (an English town)—bu-ty—Bude-ly: and in names of *beau*. No. 3. *o*—beau, a fop, true French. Many English Names in *Beau* are so sounded, or per No. 3. *ai*, *ee*, and *e* foreign, short; thus, the Beau-mont family is distinguished per bo, bu, bai, bee, bém. No. 4. *oy*, flam-beau, flam-boy: it is a French word; we sound it after our own way, and keep the radical spelling.

EE, No. 1. *i* foreign, long; deep, heed, feet, feel, keel, reel, sheep, sleep, sheet. This distinction of long *i* interests the attention of foreigners, particularly the French, who, by contracting the long *ee*, fall into a piteous or laughable *contresens*, as may be proved by sounding *all* the above words too quick, or by short *i* foreign, deep, dip, heed, hid, * &c.

* This important distinction of long and short in English, gave occasion to the author to display a poetic whim, in imitation of Ovid, in a Latin elegy, and French prose, describ-

No. 4. *ee* short, one word with its derivative, named *inexpreſsibles*, by others very politely *Theresas* is sounded rapidly, and stands in contrast with *ea*, as—the breech of the cannon made a breach in the wall.

The participle *been* also has *ee* short, formerly written *bin*.

EI, EY, ignorance or inattention to the powers of this diphthong is visible in some * modern

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ing the doleful adventure of a poor French emigrant Priest. It stands inscribed to the playful and classical Muses of our noble school of Westminster. See Euphonia Anglicana, *duo Lintea*. But if such errors of sounds committed by the French make us smile; then have the French equally reason to turn the laugh against us, as we will not, particularly the British ladies, open our mouths, through very misplaced shame, in pronouncing *a* and *ai*, &c. when long and clear in French words; and thus fall into the same absurdities, as appears in the word *paix*, if sounded per *e* fermé.

In such cases the blush of the master and of the pupil may be saved, by desiring the young lady, in his absence, to consult the dictionary, by changing the open *ai* into an *e* fermé. —Late experience taught this efficacious mode of correction. Feb. 4. 1799.

* The word Rheimes (Reimes, or Reims) is very erroneously spelt *Remes* in some dictionaries, and so stands prefixed to the old original edition of the New Testament. The like error, caused by the same deceptious authority, appears in the late new edition printed at Edinburgh. But we have the pleasure to find, that the above rules and powers of this diphthong are observed by the New Edinburgh Gazetteer. See there the word *Rheims*.

publications. It is analogous to the same diphthong in French, with similar variations all regular.

No. 1. *e* foreign long, one or more consonants being immediately subjoined, as—fein, vein, heir, reign, eight, weight, eith-er, though *e* mute should follow, as—eire, seize, *Rheimes* (a city) *Seine* (river) also in finals, as—bey, dey, grey, they, and o-bey. No. 3. *i* English, if it form a distinct initial syllable, or has *e* mute *immediately* added, without an intermediate consonant, as—plei-ades, hey-den, eye, eyes.

Objection.—Eyle (of a church) height, sleight, and heigh-ho, are either anomalous or capricious sounds, if the above rule is true.

Answer.—Both denied; in virtue of this repeated principle, that *elementary combinations do often yield to the influence of radical powers*, Princ. II.

1*mo*, *Eyle* is better written *isle*. 2*do*, *Height* from *high*, and *sleight* comes from *sly*, the radical words. *Heigh-ho* is no word, but mere exclamation!

eo, No. 1. *ee*, *Neot. S. Neots* (a town) feof, Theo-bald, peo-ple. No. 3. *o*, yeo-man, *yo* (and yee-man) The-o-ry, The-on, &c. form disjoined syllables. No. 4. *e* foreign, is the result of accent in *leop-ard*, *lepp-ard*: so *jeo* in *jeop-ardy*, *jep-pardy*, is contracted, says a learned Etymologist, from *j'ai perdu*. But dissyllabic words in which the powers of accent interfere, are governed by other

rules than the simple combination of vowels and diphthongs, and should not be noticed (by PRINC. VIII. page 15.) amongst monosyllables.

EU, EW, No. 1. *u* English long,—Eu-rope, Iu-rope, dew, few, jew, &c. No. 3. *o*, *yew*, *yo* or *yu*:—shew, strew, per *ow* or *ew*. Hence to shew, verb, and a show.

No. 4. *á* broad,—chew, chaw, being so written, it is more conformable to the sound and German root, *Kauen*.

** IE, when a diphthong sounds No. 1. *ee*, —brief, chief, grief, fiend, mien, fief, field, &c. No. 4. once *e* short foreign, before *nd*, *friend* (*frend*) in—cries, lies, flies, &c. it is no more than *e* mute.

IEU, *u* English, Dieu, lieu (adu, inlu).

No. 4. IEU may sound *ev*, *iv*, or *ef*, *if*, in Lieu-te-nant.

ANALYSIS *of the adopted word* LIEUTENANT.

THIS word affords a singular proof of the fruitful powers of syllabic combinations, and our grammatical liberty: it admits *seven* distinct modes of pronunciation, all conformable to principle and rule.

Liv, lif, lev, lef, lu, -tén-ant, or -ten-ant, per *e* obscure, or short.

LIEU, is the monosyllabic part of the word; *ieu*, may be thus analysised into its component

parts, *i*, *e*, *u*; our diphthongs, particularly those we call spurious, assume sometimes the first, sometimes the second component vowel: *v* and *f*, and certainly *u* and *v*, are affinitive letters; such letters in all languages often shift into their kindred form. Hence we have by common rule, *lieu lu*; and by *e* and *i*, *v* or *f*, *lev*, *lef*, or *liv*, *lif*, which form five distinct sounds all in rule; now final *tenant*, may be distinguished two ways by the accented *n ten-ant*, or be sounded per *e* obscure; all constituting seven distinct, free, legal, or regular, not capricious sounds left to the choice of the speaker, Q. E. D. This being a French word, significant and useful, we have adopted it, and being unable to pronounce it its own way, we have a right to follow our own sounds; and it is sufficient (and conformable to PRINC. II.) that it preserves *in writing* its radical form. Thus it appears, that variation of pronunciation is not founded on mere caprice, but on the component parts of words, which may leave the choice of sound to the speaker, or produce some general approved variation appropriate to different meanings,

OA, No. 1.—has the clear sound of *o* long—boat, coat, moat, &c. No. 3. â,—broad, cloath, groat, moath; better written—cloth, moth, like, froth, frost. The analysis of OA, furnishes the source of variation: distinction of sense, orthography, concurrence of O, and A, &c. determine the occasional sound of *o* or â broad. The Scotch dialect uses the English *a* (*ai*) in this diphthong,—

oak, oats, aik, aits, &c. being always in opposition to our classical sounds.

* UA, UE, (See spurious diphth).

* UI, UY, forms a regular variation: 1*mo*, *y* long, being final, *Buy*, *Guy*. 2*do*, Before two consonants, *i* foreign short—build, quill, quilt, quince. 3*tio*, Before one consonant, though followed by *e* final, *u* long:—fruit, bruit, re-cruit, bruice, cruise, per *z*, sluice.

The power of *contrast* is once found in this diphthong: *suit* (*sute*) of clothes: *suit* (*sweet*) attendance, French.

N. B. *Cru-et*, is erroneously sounded *cru-it*.

THE THIRD CLASS *of spurious, false, and accidental Diphthongs.*

This difficult and prevalent combination having nothing to do with monosyllables, nor main syllables of words, we refer it to the trisyllables, &c.

ELEMENTS AND RULES

OF

THE PRONUNCIATION

OF THE

ENGLISH LANGUAGE,

ADAPTED TO THE SOUNDS OF SECONDARY AND EXPLETIVE SYLLABLES, UNDER THE INVESTIGATION OF ACCENT AND QUANTITY.

PART SECOND.

THE GENERAL THEORY OF ACCENT AND QUANTITY —POWERS OF E MUTE—FUNDAMENTAL PRINCIPLES DRAWN FROM A SHORT REPETITION OF MONOSYLLABLES — THE SHIFTING ACCENT — ITS ANALOGY WITH THE GREEK—RULES OF DISSYLLABLES, &c. &c.—PECULIARITIES OF COMMON DISCOURSE—GREEK AND LATIN PROPER NAMES —CONCLUSION—" *WHEN BRITAIN FIRST AT HEAVEN'S COMMAND,*" *in Latin Sapphics.*

SECTION FIRST.

THE present subject will exhibit the very important doctrine of long and short, clear and obscure, sounds, comprehensively expressed by the term of ENGLISH PROSODY.

The past laborious discussions may afford some amusement and satisfaction to the curious. Sounds resulting from combinations already displayed, will serve as a contrast to this part; and whether the judicious and learned admit or reject many solutions of objected difficulties, it will afford new, more satisfactory, and pleasing subject of discussion. Future changes arise from new principles, and new rules which, we trust, will ultimately confirm and establish the attempted vindication. See PRINC. VIII. page 15.

The present investigation has opened to us a secret track of discovery which no English writer, I believe, has yet noticed, with reference to its antient source found in the Greek language. We find ourselves obliged lightly to run over again the beaten field of monosyllables, as the foreground from whence we may view, with greater perspicuity, all the force and powers of accent and quantity or prosody, in the full order and array of encreasing syllables, regularly stationed and distinguished by their exact analogy and uniformity.

ACCENT is not here considered as a peculiar, national, or characteristic tone of voice, but in the general grammatical sense of letters and syllables, being long or short, clear or obscure.

Hence the two terms, Accent and Quantity, are generally treated as synonimous; practically speaking, this may be true, and more easily understood by the generality of Readers, who can-

not enter into a few short hints, we may be permitted to introduce to the notice of the profound Literati; for one part of the present doctrine can only be supported by an extensive and classical knowledge of the dead languages, and general acquaintance with the very minutiæ of Greek and Latin prosody. Thus we shall discover the secret springs, the original source by which our language has been gradually guided in atuning the united sounds of its words and syllables. Hence, in poetic composition, all partiality apart, it surpasses its rival the French, by its analogy with the Greek and Latin metre, and boldly emulates the varied cadence, and harmonic powers of Italian and Spanish; for that language is barbarous, or defective and weak, which cannot treat poetic subjects without the jingle of Gothic Rhyme, which our Saxon ancestors frequently neglected; so powerful is the old Language on which ours is radically formed.

Quantity, then, and Accent, are not synonymous terms; the distinction, however new (and thus is submitted to the judgment of the Literati, and profound Linguists) will afford great light in the present discussion.

The term *Accent* seems thus to differ from that of Quantity,—*Quantity* implies both long and

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Perhaps the classical Scholar would be pleased with the attempted flight of the original on this subject, a satirical comparison of English and French poetry, Euphonia Linguæ Anglicanæ, or Jeu Littéraire, p. 130. 164.

short measure. Accent seems confined to the long prevailing sound, whether in consonants or vowels: Quantity seems, strictly speaking, confined to vowels, which are counteracted by the powers of accent, from whence that frequent change of sound proceeds, called the *shifting accent*, as—brâce, brace-let, bras-selet,—tône, tón-ic,—frê-quent, fre-quént,—wom-an, wím-en, —nôte, nót-able,—dóg-ma, dog-mát-ical, &c.

Accent then seems more immediately to belong to consonants, which vowels additionally receive on some occasions, when their own power of quantity would fail, or is heightened by the accented tone, as—com-ply', al-ly'. *Accent* again is that power which consonants commonly receive by being doubled in sound; for single consonants are of themselves all short, as in Greek and Latin. In Latin two consonants do, or may render preceding vowels long by situation (*situ*) but English bears a greater similitude with the Greek accent, when, as in English, two conjoined consonants do not give the vowel a long sound. This appears in the conformity of the Greek and English accent, and their contrast with the Latin in these and similar combinations, λεγοντες *lég-en-da-ry*, which in Latin are lengthened by the two consonants, *nt*, *le-gént-es*, &c. so *mín-ister* in English, and *mi-nister* in Latin, stand in contrast. Also the short vowel receives in Greek and English the shifting accent, δογματα, δογματικος, dóg-ma, dog-mát-ical. The learned and judicious Greek

and Latin scholar, will not call this pedantry: The sequel will be more readily understood.

QUANTITY then may be thus more specially defined: the *measure of the vowel.* All vowels, and diphthongs in English are of themselves long: that is, have a double *mora*, or length of tone. All single consonants in Greek, Latin and English, are short, and pronounced quick, when they are not accented or doubled in sound.

EXAMPLES.—1*mo*, La-dy, fe-ver, di-vers, o-pen, ru-ler, ty-rant.

2*do*, Lat-in, lem-on, lil-ly, bod-y, sub-urb, syn-od.

The consonant is short, or weak, in the first examples, because quantity, or both quantity and accent, rest on the vowels.

In the second the vowel is short, weak and foreign sounded; because the accent rests on the consonant, which is so doubled in sound, that, deceived by the ear, we should write such words with two consonants; *Lattin, lemmon, lilly,* &c. as many frequently and erroneously do.

We now proceed to discuss the nature and powers of *e* mute, or *e* final silent, for it is the key of innumerable sounds, p. 36. This will unavoidably oblige us to return to monosyllables, or to notice the main monosyllabic part of words, which is generally the principal guide of encreased syllables.

E MUTE.

E mute is the silent *e* of the Hebrew; and the mute or obscure French *e*, with this difference, that in English scarce a word can be found where it has not some effect and characteristic use; whereas, in French, it seems very frequently to be indiscriminately used as a final unmeaning expletive, as we find it in many old English words, *Paule, fore, ende, persone*, &c. copied after the secondary and false origin of many of our words, not originally French, because we find them pre-existing in Latin Our ancestors commonly pronounced *e* final like the obscure poetic French *e* in all monosyllables, in which the long vowels, or softened consonants, are now ruled by its silent influence: for it appears more harmonious, or congenial to our natural love of brevity, or rapid pronunciation, to contract the syllable; and likely the insipid sound of *e*, so frequently repeated, was the chief cause of its proscription; this sound is still preserved in German; in low Dutch it adds an awkward protraction to its ponderous and clumsy words.

Besides Latin or French words, we have few Saxon or English monosyllables and dissyllables in which the first syllablic vowel is long; and it is probable those owe their long sound to an antient word terminated by the *e*, then weakly sounded, as *la-dy*, perhaps from ancient *la-de*, the feminine of *lad*, and *la-zy* from the old verb, now

disused, *to la-ze*, of which the participle is still preserved, *la-zing*.

The General Rule *of E Mute.*

E mute *lengthens* the preceding vowel, or *softens* a preceding consonant. The rule being disjunctive, never totally fails, and that *E* lengthens the preceding vowel is so general in monosyllables, that only a few deviate from the first part of the rule, and that in virtue of laws much more powerful than elementary combination. It is useful to single them out, and shew why they deviate from the common rule.

One cause will be found in their radical formation, or contrasted sense, the other we omit as merely speculative.

A, E, } These words are—are, were, there, where.

I, O, } give, live, one, come, done, gone, dove, drove, glove, love, shove, some, &c. if any more.

Other monosyllables invariably observe the common rule, from which these deviate in virtue of more important rules. Objections drawn from dissyllables here, as on other occasions, are irrelevant, per Princ. VIII.

ANALYTICAL REASONS, OBJECTIONS, &c.

1*mo*, Many of these words are pure Saxon, Teutonic, and German, a little modified, and softened by the *e*: and many were written originally with the doubled consonants. 2*do*, Others are contrasted words. 3*tio*, Some may follow the common rule; as *are*, *were*, *a* and *e* placed before *r*, p. 39.

We here present the roots of such words, and cause of change.

ROOT.	CONTRAST.
A, ARE, AR, German, and formerly written without *e* final.	*air*, *beir*.
E, *were*, *war*, and *wur*, the influence of *r* and German *waaren*.	*to ware*, *whare*, *where*.

There, *where*, Saxon der and dœr, and pwær.

In the above words, we may observe that *e* final is not wholly defective, nor in these:

I, *Give*, *giv*, } gaff, giff, geev; old English, softened by *e* mute.

live, *liv*, } leofan softened, or sounded in contrast with *live*, *alive*.

O, *come*, *some*, *cum*, *sum*, } *kummen*, *sum*, Saxon, without *e* final.

Done, the German *gedaen* broad, and the Dutch heavy *doen*; *dun* is softened, or quickened by *e* very short, sounding *u*.

O, {
Gone, sounded *gonne*, } *gaen*, broad and long, German, tempered and quickened by *o* hard, and a little lengthened by *e* final, for otherwise it would sound like *Don*: *Don*, *John*, which, to a nice ear, differs from *gone*.

Dove, *glove*, *love*, per *u*, antiently wrote *duv*, *gluv*, *luv*, or *luve*; *duvve*, and *duyve*, *glof*, *gluf*, Dutch, Saxon, old English, corrected or softened by *e* mute.

shove, *drove*, } *drove*, verb, short; *drove*, noun, long.

shuve, *druve*, } (Dutch, schuyve) *shove*, per *o* short *u*.

One, *Wun*, } see it discussed under the letter *o*, page 41.
}

These minutiæ, all contained under No. 4. or very rare sounds, would not have been so noticed, if strict adherence to the general rule had not required us to shew there is some ground for the present deviation from the rules of simple combination, and that the impulse of caprice is not the cause.

OBJECTION.—Admitting that the above changes have some appearance of reason, and that the solution is preferable to the nonplus of bare exception, the difference found in *here* and *there*, per *e* English and *e* foreign in the same final, is merely capricious.

ANSWER.—Denied: the reason is clearly found in the radical words; for *there* is *daer*, broad German, and we find it written in old English *thair*: *here* comes from *heer* and *hier*, the same root; thus *the* is formed from *die*, Dutch article definit.

The word, or syllabe *some* short, per *u*, is analogous to the French very short *o* in *sommes*, *nous sommes*, *nou summ*, pag. 24.

POWERS AND RULES
OF
QUANTITY AND ACCENT.

We now enter upon Principles and Rules of English Prosody, by which we are guided in the sounds of long and short, clear and obscure syllables, confined to prose.

MONOSYLLABLES.

RULE.—All monosyllables in prose, or considered apart, are long and clear in our language.

The REASON: because either the vowel or diphthong prevails by their unimpeded power of quantity; or the consonant, which, being accented, consequently doubled in sound, takes from the vowel its long and natural sound. See p. 26.

We may see also how this rule is counteracted by the combination of many final, double, coalescing consonants, pag. 29. Diphthongs are seldomer contracted by subjoined consonants, pag. 73.

The doctrine of distinction between quantity and accent, is exemplified by contrast, in virtue of the powers of *e* mute.

Vowel Quantity.	*Accent, or Accented Consonants.*
A, *ai*, Bate, cape, hate, fate.	Bát, cáp, hát, făt, &c.
E, *ee*, Mete, here, rede, the.	Mét, húr, rid, thĕm, &c.
I, Bite, chide, ride, slime,	Bít, chíd, rĭd, slím.
O, Fore, hope, grove, clothe.	Fór, hóp, grót, clóth.
U, Use, cure, cur'd.	Us, cur, curd.
Y, Myle, rhyme, thine.	Mill, rim, thin.
Here the vowels are all long and natural.	Here all short, and consonants sound double.

Double consonants are also softened, and the preceding vowel is lengthened by *e* mute, final.

Haste, paste, range, &c.	Hast, past, rang.

In reference to the rule of double final inseparable consonants, see page 29.

The Shifting Accent.

Singular proof and instance of the Analogy of the Greek and English Accent.

As we owe many words to the Greek, and gratefully acknowledge it by preserving the Greek sounds of letters, so by the same Principle II. many of our sounds, not only in Greek, but also in Latin words made English, may originate from the same source, which will help to discover the nature of our shifting accent, by an explanation quite new, and therefore submitted to the Learned.

We limit ourselves here to the monosyllable: the long vowel, the Greek *omega* in the monosyllable ὼν, receives the long sounding circumflex; the neuter ὸν, by little *o*, or short *o*, receives the sharp quick acute accent: this is singularly assimilated in the sound of the English word *own*, and the preposition *ón*, *up-ón*: the one has the identic sound of the Greek circumflex, the other of the acute accent: the first is found in the long vowel, the other in the prevailing sound of the doubled consonant. We may remark, that our long vowels much resemble the Greek *omega* and *eta*, the form of which indicates the combination of two vowels, as most of our long vowels are depicted, ω, η, and analysed into *oo*, *ee* or *ai*.

Thus the doctrine of monosyllables being fully investigated, we proceed.

SECTION SECOND.

RULES OF DISSYLLABLES, TRISYLLABLES, &c. &c.

PRINCIPLE :—The prevailing sound of the monosyllabic word, or initial and radical syllable, commonly guides the dissyllable.

THE FIRST GENERAL RULE.

Simple dissyllabic nouns of Saxon or English origin, or deemed English, have the first syllable long, the second not only short, but generally obscure.

The reason: All such finals are accidental, changeable, and expletive syllables, applicable to other words, and therefore the main sound should be placed on the main syllable, which is frequently a monosyllable.

EXPLETIVE SYLLABLES.

Not only common vowels, but even diphthongs, and *e* mute, do form such expletives:

therefore diphthongs will become obscure, and *e* final lose its effect on the vowel. *Ose*, *ize*, *use*, are generally long, *ile* frequently.

Most of the rest are short expletives.

EXPLETIVES.—*Ab*, *ac*, *ad*, *ay*, *aw*, *ant*, *aint*, &c. throughout the *a* in all combinations.

Eb, *ed*, *ein*, *eign*, &c. &c. throughout the *e* in all combinations.

I, *ib*, *id*, *ic*, &c. *int*, throughout.

O, *u*, *y*, with all their final and expletive forms.

Ble, *bre*, *cre*, &c. &c. see the list of mutes and liquids, page 19.: these, with *e* final, render preceding vowels long, or soften the initial syllable.

An, *al*, *at*, *on*, *ol*, often produce the shifting accent, as will appear afterwards.

EXAMPLES.—Or-gan, ór-phan, mór-tal, &c. &c. The expletive formed by *e* mute follows the same rule—na-ture, spor-tive, hand-some, fa-cile: We sometimes keep the long Latin *i*, as *Gen-tile*, &c. and *ite* in proper names. The diphthongs—Cap-tain, cer-tain, bar-gain, &c.—Fo-reign, tor-toise, ho-nour, nar-row, pi-ous, and all final unaccented vowels become short, and have the foreign sound in foreign words—Anna, Hebe, Chili, &c.: *o* and *u* (*u* always) receive a final *e* mute in English words, and *y* replaces the *i*—en-vy, duty, &c. and in plurals, *y* passes into *ie* before *s*—city, cities, where *e* mute acquires a peculiar characteristic in English, and frequently leaves *i* short instead of lengthening.

DIRECTIONS *for Discovering whether the Sound of the Vowel or Consonant, prevails in the first Syllable.*

This is intended to satisfy the common enquiry relating to long or short vowels.

The radical monosyllable shews this for the most part; by striking off the expletive we discover the monosyllable. We have very few initial syllables formed otherwise by long vowels; and such are commonly words taken from Latin, as —la-bour, fe-ver, li-bel, do-lor—even in those the long vowel does not most prevail, as—fâm-ine, hón-our, líl-y, nor do we adhere to the radical Latin quantity. Observation will point out some guide in these, for most commonly those initial Latin-English syllables are long, when the finals can be contracted in sound into mutes and liquids, by substituting *e* final, as—la-bor, fe-ver, la-bre, fe-vre, &c. &c.: the rest have not this help; see below.

OBSCURE FINALS.

Such is the rapidity of our pronunciation, that the above finals are not only short, but obscure, and so little distinguishable to the ear, that the pretended exceptions of the diphthongs *ai* and *oi*, in—Cap-tain; cer-tain, tor-toise, &c. would have a sound equally indistinct, if written with any one of the six vowels, closed by *n* or *se*;

therefore the dispute, whether *Cap-tain* sounds *e* or *i*, is fundamentally erroneous. The sound is obscure, therefore neither *e* nor *i* can prevail: the dispute in all English-French grammars proves the assertion; the sound being obscure, how can it be determined? therefore neither *e* nor *i* prevails in *Cap-tain*, &c.

Foreigners would be much helped by the following remark.

Almost all the obscure finals may be well sounded by the slender and feminine *e* French: but very properly so, when expletives produce the sound of the united mutes and liquids, and the intermediate vowel seems changed into *e* obscure final; thus—mor-tal, por-ter, na-dir, can-dor, sul-phur, sa-tyr, seem to sound, or may be sounded indiscriminately,—mor-tle, por-tre, na-dre, can-dre, sul-phre, sa-tre. Hence the French might easily avoid the very disagreeable false accent in the words—por-ter, wa-ter, by transposing *er* into *re*, as in—mor-dre, pau-vre, &c. instead of of the disgusting sound of—por-tàir, wa-tàir, &c. These united mutes and liquids, or thus transposed, are so easy and soft in their combination, that very probably the vowel, as said, owes its long sound to the transposition of finals in these and similar words—fa-vre, sa-vre, la-bre, ni-gre, fu-tre, &c. from—fa-vor, sa-vor, la-bor, ni-ger, fu-ture,&c. which is most conspicuous in—fa-ble, ta-ble, no-ble, &c. The word *hon-our* (*hon-or*) is no objection, because *n*, *r*, are two liquids, and

cannot be united: so that the true sound of *bon-our*, is *bon-ur*, per *u* obscure.

These finals, thus contracted into mutes and liquids, shew the powers of *e* mute.

The Shifting Accent in Dissyllables.

This change of the radical quantity, or long sound of the vowel transferred to the consonant, begins in dissyllables. It arises from our love of quick sounds, and finds frequent admission, when certain consonants seem naturally and readily to lead to the contraction, as *l*, *n*, *m*, *s*, *t*, &c. passing into *ll*, *nn*, &c. The shifting of the Greek accent appears to be its model.

EXAMPLES *of the Shifting Accent in Dissyllables.*

Cone, con-ic,—brace, brace-let (brass-let)—tone, ton-ic,—school, schol-ar,—coal, col-lier,—pale, pal-lid—poll, pol-lard,—crise, crit-ic—wise, wis-dom,—mode, mod-ern, mod-est (mò-dish retains long *o*)—nose, nos-tril, &c. &c.

Here the Greek movement is closely followed, as above explained. In the trisyllabic order we shall see that this change of sounds, or shifted accent, arises from a greater and more visible conformity with the Greek accent, than with the Latin quantity,

The Second General Rule of Dissyllables directly contrary to the former.

The opposition is the result of reason and steady rule.

GENERAL RULE.

1*mo*, Most compound words have the mora, length of sound, accent, or quantity, on the last syllable, sometimes equally strong on both when the final syllable is not an unmeaning expletive.

2*do*, Most verbs formed from nouns transfer the original accent or quantity to the last syllable.

The REASON.—1*mo*, The contrasted sense of the word justly claims the change.—2*do*, The expletive, or less important syllable, shifts its sound, and the main word, or part of the word, in such finals, deserves more attention, for this expletive is not obscure, because it is a significant compounding part.

EXAMPLES.—Abs-cond, al-lure, al-ly, com-pel, dis-join, ob-tain, al-low, ab-hor, &c. &c.

Compound nouns seem stronger, as both syllables are sounded equally strong, though the main word should be rather more accented.

Prim-rose, pen-knife, wind-mill, sword-fish, man-kind, &c.

OBJECTION.—1*mo*, *House* and *wife* compounded in—house-wife, contradict the rule.

2*do*, add *hand-ful*, *care-ful*, &c.

ANSWER.—1*mo*, We noticed the occasional powers of the shifting accent; so it has crept in here, from the easy combination of the syllable, and because the very sense of the word and application seem to require it, which would otherwise be ridiculous; for we not only say of a woman, in the direct sense of the two words, *house-wife*, a good huzzeif; but even of a man, which would be ridiculous under the full sound of *wife*.

2*do*,—*Handful*, *careful*, &c.—here *ful* is no more than a final expletive found in many words seeming accidentally to express plenty, *full*,—but being written with one *l*, it is no more than *ive*, *al*, *some*, *ship*, *hood*; which may be called equally significative: *ive*, with some straining, may be derived from *habens*; *al* from *all*, and *some* from *summa*—*ship*, and *hood*, resemble nouns;—*full*, *some*, *ship*, and *hood*, are not so obscure as other finals—man-hood, hard-ship, handful, handsome.

NOUNS *turned to* VERBS.

Des'-ert, to de-ser't—pres'-ent, to pre-sént—prot-est, to pro-tes't—cab-al, to cab-ál—trans'-fer, to trans-fér—pér-mit, to per-mít; but a few finals in *t* remain the same in noun and verb, and

therefore the rule said, *most verbs*, &c.—mer'-it, to mer'-it—spir'-it, to spir'-it—cred'-it, to cred'-it.

OBJECTIONS.—Deviations from the rule are found in these compounds,—a trans'-fer, a reb-el, a sub-ject; and in the verbs—to glò-ry, to én-vy.

ANSWER.—These changes are supported by reason or use, which overlooks sometimes common rule: for—trans-fer---reb-el---sub-ject, are compound nouns of *trans* and *fero*, *re* and *bello*, *sub* and *jaceo*---to glòry---énvy, and a few similar simple verbs in *y*, formed from the same noun, have no change of accent, because, 1*mo*, a *trans-fer*, a *sub-ject*, and a *reb-el*, reserve the change of accent to give force and distinction to the verb, to *trans-fér*, to *sub-jéct*, to *re-bél*.

2*do*, To glo-ry—to en-vy—to tal-ly—to hur-ry—to par-ry—to fer-ry, &c. if any more, formed from similar nouns, preserve the same accent, in non-compound verbs terminated by the expletive *y*, the most weak and common of all expletives. Use, guided by the ear, neglects the rule, which holds in rigour, for—to *en-vy*'—to *glo-ry*', &c. are marked with the transferred accent in good English dictionaries, and the Scotch strictly observe it; they say—to en-vy', &c. which seems to prove that the rule was in force formerly.

OBJECTION.—the absurdity of difference in—*dù-ty*, and *ju-ly*', is indefinable, both being simple

words, and closed by that weak and common expletive *y*.

ANSWER.—This shall be given up as whimsical and arbitrary, if not supported by reason and rule.—*Duty* is certainly a simple dissyllable, with its expletive *y*, therefore the first syllable bears the *mora* of sound. *July* is undoubtedly a compound, from the Latin *Julius*, and that from the Greek *uios ius* contracted; and by our custom the termination *us* being cut off, *i* derivative only remains, and being final, is written with *y* in English; that this is not an analytical whim, we prove by most classical authority—*Julius á magno dimiſsum nomen Iulo*, Virg. *Julius* (or *July*) is a name derived from *Jutus*. We know *July* is the name of a month, from *Julius*, and *Julius* is *Julius Cæsar*, *Iuli filius*, *uios*, *ius*, contracted into *y* in English: *qui potest melius solvere*, *solvat*.

Other kind of nouns and verbs, perfectly similar in accent and writing, find another resource of distinction, as—an abuse, an advice, &c. &c. —to a-bùze, to ad-vìze, *s* being sounded *z*: and some others by a new expletive to the verb.

A list of dissyllables with the shifting accent, might here be usefully added. These are remarkable: *Hick-cough* (from *high* and *cough*) —*two-pence*, tup-pence, *wom-an* (wom-en, wimmen, plural) *folk* contracted in—Nor-folk, Suff-olk. This will be further noticed below.

COROLLARY.—From the above rules of accent and quantity, arises the close analogy of Greek and Latin measure in poetry. The monosyllable affords the *Cæsura*, the dissyllable gives the *Spondee* and *Trochee*, and the two short, the *Amphibrachys*.

TRISYLLABLES.

General or Common Rule.

Trisyllables derive their measure from the dissyllables. The rule rests on the same principles, the most prevalent is that of the encreased expletives, vowels or diphthongs, being equally involved.

Analogy of the First Rule.

Plen-ty, plen-ti-ful,—emp-ty, emp-ti-ness,—hand-some, hand-some-ly.—Cap-tain, Cap-tain-ship, cer-tain, cer-tain-ly:—pi-ous, pi-ous-ly,—nar-row, nar-row-ly.—La-dy, La-dy-ship.—Zeal, zeál-ous, zeál-ous-ly.

Analogy of the Second Rule.

Abs-cond, abs-cond-ing, dis-joint, dis-joint-ment, al-low, al-low-ance, &c. &c.—Al-ly, al-li-ance, has *i* long, *dal-li-ance*, has *i* short from *dal-ly*, *ly* expletive being short, and no compound, as *ly* in *al-ly* is, from *ad* and *ligo*.

If the second syllable is an expletive, and the last a monosyllabic word, then the chief accent, *mora*, or quantity, will rest on the third, as—o-ver-char'ge, un-der-gò, ex-er-cîse (ex, êr, ceo).

Now all simple words used in English, if sounded contrary to this rule, are foreign, French, Spanish, &c. frequently pure Latin: as—ma-ga-zine, a-la-mode, ren-dez-vous, to-bac-co—To-le-do, em-bar-go—Sep-tem-ber, Oc-to-ber, No-vem-ber, &c. The word *Prot'-est-ant*, being used as a simple Latin or French appellative, foregoes the radical verb to *pro-tes't*, and adheres to the noun, a *prot'-est*.

The Shifting Accent extended to Trisyllables.

Here it acts more powerfully, and more conformably to the natural love of rapidity in English pronunciation, in analogy with the Greek. This prevalence of quick and rapid enunciation readily seizes the disposition and fitness of particular letters, to elude the protracted sound of vowels thus shortened and quickened by the brisk doubled consonants. The other reason is new and speculative, and referred to the judgment of the more profound Literati and Greek scholars. Thus we argue: As in English we find innumerable Greek words, and as in such radical combinations we pay great attention to the Greek (page 11. PRINC. II.) so it seems probable, that

the ruling Genius of our language had in view the Greek tone, which seems so clearly analogous on many occasions, as to unravel the nature of the shifting accent, yet unnoticed with reference to this source! for *stom'-ach*, *sto-mách-ick*, is very analogous with the Greek στομαχικος: the retrenchment of ος in Greek, and *us* in Latin, reduces the word to a trisyllable with the shifted accent, *stóm-ach* dissyllable, *sto-mách-ic* trisyllable. We leave it to the learned reader to pursue the analogy in the circumflex over a first long syllable, changed or shifted on the encrease of the word, as σῶμα, σώματος, σωματικος: thus we treat many Latin words, as *crî-men*, *crîme*, which may bear the long circumflex accent, or our jugum: but when we lengthen it into a trisyllable, the accent is changed, as *crîme*, *crim'-i-nal*, the *i* being shortened. Latin itself often employs the shifting accent or quantity, as *le-go* short, *lè-gi* long: *mo-ve-o*, *mòvi*, &c. This may please the skilful in Greek, and cannot give offence to the English scholar, for such speculations tend to discover some hitherto hidden principle of our language, and to vindicate its sound from caprice.

Examples of the Shifting Accent.

Bile, bîl-i-ous, case, cás-u-al, clà-mour, clâm-orous, con-fîde, con-fíd-ence, com-plái-sance, com-plai-sànce (French) so ad-ver-tîse, or ad-vért-ise, là-bour, láb-orate, mát-ùre, mát-urate, mî-ser,

mis-e-rable, mode, mód-est, mód-e-rate, nà-ture, nat'-ural, &c.

TRISYLLABLES *reduced in Sound to Dissyllables.*

The reason we shall assign, will also tend to reduce the foursyllabics to three, &c.

This contraction is the result of spurious diphthongs, and this is the proper place for exhibiting that combination, which pervades our pronunciation. This treatment also will appear something new, as may be seen in the list above of spurious diphthongs, with the adjoined sounds, page 72, to which we refer, and here proceed to prove what we have already advanced, by appealing more to the ear, than to strict rule, in many of the following examples of the sounds of false diphthongs.

Spurious and False Diphthongs Investigated.

Æ and *æ*:—these Latin diphthongs are commonly written with simple *e*, *Cesar*, *Econ-o-my.*

* EA has a confused short sound, contracting *ce-an* final into *shan:* the *a* is so obscure, per above rules of expletive finals, that the ear cannot distinguish the contracted *a* from any other vowel; as in—o-ce-an, o-shan, scarcely distinguishable from—o-shen, o-shin, o-shon, o-shun, o-shyn,—this will serve as a precedent to most of the rest.

EO, *o*, &c.—Dun-ge-on, sur-ge-on, dun-dgon, &c. *g* being softened by the mute *e*—djan, djen, dgon, dgun.

EOU, *u*, &c.—Cour-a-ge-ous, cour-a-dgus, *g* softened,—dgas, dges, dgis, dgos, dgus—almost indistinguishably.

IA, *a*, *i*, &c.—Car-ri-age, mar-ri-age, mar-ridge, or mar-radge, car-ridge or car-radge—Par-li-a-ment, par-li-ment, par-la-ment, &c. obscure as above.

After *c*, *s*, *t*, *x*, *ial* is obscure with the hissing sound of *shal*,—social, partial, so-shal, par-shal, &c.

In the word *pro-nun-ci-a-tion*, *i* and *a* form distinct syllables, therefore is falsely sounded *pro-nun-sha-shon*.

* IE, *e* or *i* foreign in all short plurals, for the *y* short is converted into *ie* short:—ar-my, cit-y, ar-mies, cit-ies: or *i* long, if *y* is radically long, as—cry, sky, cries, skies; this holds in dissyllables and monosyllables.

I-E, in—anx-i-ety, so-ci-ety, formdis joined syllables. In pollysyllables, *c*, *s*, *t*, *x*, precede and produce the same kind of contraction,—species, om-ni-scient, an-tient, pa-tient, anx-ious, &c.—spe-shes, &c.

IO, affords a similar contraction before *c*, *s* and *x*. *T* preserves its sound when it forms a radical syllable, for, on examination, it will appear not to be part of an expletive: as—bast-ion, combust-ion, christ-ian, fust-ian: Hence by strict rule (contradicted by use) *Egyp-tian* should be sound-

ed, *Egypt-ian*, because the root *Egypt* is closed by *t*, and *ian* is the expletive; custom has made it yield to the rule of finals, *teon*, *tian*, *sion*, &c. which the above and similar words do not so readily admit, on account of a singular harshness they would thus produce.

Hence the *t* in other words, and *c*, *s*, *x* form finals coalescing into *sh*, with the spurious diphthongs in *ion*, *ious*, &c. *X* assumes the sound of *k* in *anxious*, *ankshus*. All this is highly absurd in Latin *.

* This hissing English contraction extended to Latin words, shews another absurdity in our pronunciation of Latin. In the year 1755, I attended a public Disputation in a foreign University, when at least 400 Frenchmen literally hissed a grave and learned English Doctor (Mr Banister) not by way of insult, but irresistibly provoked by the quaintness of the repetition of *sh*. The Thesis was the concurrence of God in *actionibus viciosis*: the whole hall resounded with the hissing cry of *sh* (*shi*, *shi*, *shi*) on its continual occurrence in *actio*, *actione*, *viciosa*—*ac-shi-o*, *vi-shi-osa*. Strange, that our great Schools will not adopt the laudable precedent of the Scotch; for we render all the vowels, syllables, and words absolutely unintelligible, exemplified in this phrase: *Amabo, Domine refer mihi quæ curatio dari possit huic ægro uti cito sanetur,—emebo, Dâm-inee reefur meihei quee curaisho heic eegro dairei powsiit yutei ceito sai-neetur*. This pronunciation would make a French Doctor think the address was abusive, Hebrew, or high Dutch; the first hearing would go far to puzzle the ablest Latin scholar in Scotland, the eminent Doctor Gregory. The French may laugh at us, not so much indeed on account of the singularity of native pronunciation, as our want of good sense in not imitating their example of tempering the sounds of their own tongue in speaking Latin; for any Latin phrase, articulated by the strict laws of French nasal

* OE, spurious, *e* is mute, and renders *o* very clear, *doe*, *foe*; and serves as a counterdistinction, in *roe* and *row*, but more so in *toe* (of the foot) and *to*, preposition.

UA, UE, * UI, UY, are all unconnected with the present subject, yet may be thus exemplified here. *Ua* in *lan-gua-ge*, has a kind of true diphthong sound; and *ue* in *ton-gue*, softens the syllable *ton*, naturally hard, as in *tongs*. *Ui*, *uy*, harden preceding *g*, as *guy* and *guide*.

COROLLARY.—Hence we derive various Greek and Latin measures, the daclyle, anapæstus, tribrachys, &c.

Words of Four Syllables.

The further we advance, the clearer the road appears.

The monosyllabic root, and the dissyllabic rules, point out and regulate the long and short, the clear and obscure syllables.

REASON.—Foursyllabics generally viewed, are formed by encreasing the expletives—com-pe-

---

sounds, monotonous, and final accent, would be equally unintelligible to Italians, Spaniards, Germans, English and Scotch Literati. See a real and whimsical interview witnessed by the writer, and related at full length in French, in the *Euphonia Anglicana*, *Jeu Litéraire*, *procem.* page xiii.

tent, él-e-gant, com-pe-ten-cy, él-e-gan-cy; de-líght-ful, al-lu-ring, de-líght-ful-ly, al-lu-ring-ly.

A singular Difficulty and Peculiarity of our Language.

The first regards foreigners, peculiarity ourselves; to wit the combination of three short syllables pronounced short and rapidly with one preceding long, as—cóm-pe-ten-cy, ál-le-go-ry, è-gri-mo-ny. The Greek and Latin have this measure, but how they pronounced such words we know not; but this we assert confidently, that if they did not pronounce the three last syllables short, they certainly transgressed, most demonstratively, the laws of poetic measure, and read their verses erroneously, which is not probable: this appears in these two words, the one Greek, the other Latin, Ανδρομαχος, *prò-ji-ce-re*, as we sound in English *è-gri-mo-ny*.

Hence we may form a fresh observation, which tends to establish the Theory already advanced, respecting the *shifting accent*. We know, that in prose the Greek accent is never found on the syllable preceding *three* short ones, but is shifted to another, as λέγετε, λεγόμενος, this mode of sound we most frequently follow in the foursyllabic word, when the second syllable easily admits the shifting to the accented consonant, which consequently is doubled as to the sound, as—mór-tal, mór-tal-ly, mor-tál-i-ty, ráp-id, rapid-ly, rapid-i-ty, &c. this frequently happens (as

noticed above) even in dissyllables and trisyllables, which originally are trisyllabics and foursyllabics, as οργανος, οργανικος, &c.—or-gan, or-ganic, tone, ton-ical.

Now, as to the Latin words having the first syllable long, with three short, all people besides ourselves, (and we do it only occasionally) place the *false quantity* on the second syllable, as in the word—pro-jĭcere—om-nĭ-po-tent—mi-sĕ-ricors; and yet we hear many English read according to true quantity—om'-ni-po-tens, mis'-e-ricors Deus. In support of this new doctrine of the *shifting accent*, I beg the learned reader will allow the reasoning to be specious, if not true; and that it is true, once more this reflection (per Princ. II.) seems to prove, that, as we have many Greek words, and in Greek words we observe the Greek letters (schism, cha-os, &c.) so why not follow in Greek words the Greek tone? And in Latin words why not adopt the same impulse, for sake of real or imaginary harmony? We may also add, that many Latin words are originally Greek, as *crimen*, *crisis*.

Hence—crime, crim-i-nal—cri-sis, crit-ical—fa-ci-lis—ri-si-bi-lis, fass-ile, riz-i-ble, &c.

Advertisement, this word deserves notice. If pronounced long, it proceeds from the deception of *ise* or *ize*, commonly long; if short, then *ise* is held as a common expletive, frequently short.

Ad-ver-tise is explained the same way; but *ad* and *verto* form the true derivative, and *ise* is expletive: therefore, by this solution we should say *ad-ver'-tize*, last short, from *ad-ver't*.

Some words leave the long or short syllable optional, in virtue of their radical sounds, as—persev'-erance, or perse-vè-rance, &c. This gives occasion to some public speakers to correct common received sounds: that is more commendable in academies, &c. than in the pulpit.

Words of Five, Six, and Seven Syllables.

These are easy, and guided by the preceding rules.

1*mo*, We must remark, that we are not slaves to the Latin quantity, when it is remarkably long in intermediate syllables we follow it; thus *ò-sus* and *òble* are commonly long, but *able*, expletive, *ible*, *uble*, are as generally short: *ation*, *etion*, *otion*, *ution*, have the accent on the syllabic vowels *a*, *e*, *o*, *u*.

2*do*, That intermediate vowels being short, have the foreign short sound; hence *i* in *ition*, has the short sound, and the accented consonant prevails—ish-on, *as* ab-o-li-ti-on, ab-o-lis'h-on—ad-mo-nish-on, &c.

3*tio*, That we never speak capriciously, when we speak by rule, consequently, as various rules may be found in various combinations, the change

of old sounds, and adopting of new, or any similar reform, established, or attempted to be introduced, are not to be condemned as capricious and arbitrary; for our elementary combinations, rules of accent, &c. sanction this wonderful variety radically found in English pronunciation; the most singular proof of this doctrine is established in the word *Lieutenant*, an adopted English word, which may be pronounced intelligibly and classically, at least seven different ways, pag. 86.

EXAMPLES of words of five, six, and seven syllables will be sufficient to discover the order of their quantity and accent, either under their radical formation with above rules, or under that change the shifting accent naturally introduces.

5.—Incom'-pe-ten-cy—im-med'-i-ate-ly—innù-me-ra-ble—no-tò-ri-ous-ly.

6.—Ar-chi-e-pís-co-pal—tran-sub-stàn-ti-al-ly—in-com-mù-ni-ca-bly—om-ni-po-ten'-ti-al: and many more Greek and Latin words.

7.—Ar-chi-e-pís-co-pal-ly—Con-stan-tin-o-pól-i-tan—in-com-bus-ti-bil'-i-ty, &c.

A great Singularity in English Pronunciation not found in the powers of any living Language besides.

This shews itself in the easy and natural combination of the five syllabic *com-mù-ni-ca-bly*,

or *com-mù-ni-ca-ble*, hence *com-mù-ni-ca-ble-neſs*, which holds out four successive short syllables, short by our rules, *ca* being formed from *able*: for *able* expletive is always short. This is the result of the richness and fertility of the Greek and Latin tongue, fertile in words, fertile in sounds. Both those noble languages have the same uninterrupted quantities, found in the Greek word τιμα-ο-μι-τος, and the Latin *abji-ci-mi-ni* (*being honoured, ye are cast away*). How the Greeks and Latins sounded them in *true poetry* we know not; we can, and do often sound them in all the rigour of poetic metre; we often also introduce some change, and then take for our guide the Greek prosaic accent.

Erroneous Sounds, &c.

According to the proposed plan, we wish not to omit noticing a single word in English which admits any difficulty, or apparently varies from principle or rule. Some differ from the written combination, and are noticed in general, pag. 12. Princ. III.

Celery, sallary, } These are to be attributed to
Pret-ty, prit-ty, } common error, caused by affi-
Yel-low, yal-low, } nity of letters and sounds, p. 12.
Bu-ry, ber-ry, } These to affinity of letters:
Bu-sy, biz-zy, } so in Latin *u* and *i* are often placed one for the other, *op-ti-mus* and *op-tu-mus*.

Buzzy, per *u*, is true Scotch, very expressive of

the bustle, hurry, and buzzing noise of a *buzzy* or busy crowd, resembling the buzzing of bees, verified daily at the Royal Exchange at London, &c. however, use has preferred the short *i*.

Apricock, for apricot; Shakespeare, &c. repeatedly write it *apricock*. See Tragedy of Richard II. —scene, Queen and Gardener.

Heard, hurd, and hard, pag. 70, 82, 83.

Lose, loose—some use the long *o*.

Melancholy, malancholy—illusion of sound.

Move, and prove, per *o* potential—from mou-voir, prou-ver, French.

One, *once*, wun, wunce the derivative; *one* is amply discussed, pag. 40.

Pudding, per *ou* French—This important word is profusedly analysed, as it deserves, in the *Euphon. Angl.* with all the words above, p. 45. Latin and French.

Puisne, puny, or punior—a law remnant of Norman slavery!

Rome, Room. See *o* potential; Rome, per ò now prevails, pag. 36.

Yelk, yoke; if *e* offends, *o* may be substituted.

Some of these words may be held as exotics in Grammar, as we find exotics, irregularities, and rare monsters in nature. They make very little against the main order of language.

Anomalous Contractions of Common Discourse.

This species of grammatical deformity is found

in all languages, and thus presents itself in English.

Asparagus—sparrow-grass, per allusion of sound, and contraction.

Half-penny—ha-pen-ny.

Hand-ker-cher—ker-cher, ker-cheif, by contraction.

I-ron—i-orn, *r* transposed.

Two-pence—tup-pence.

Proper Names.

A-ber-ga-ven-ny — A-ber-gany.
Bright-hel-mis-ton—Bright-ham-ston, Bri-ton.
Ci-ren-ces-ter—Chi-ces-ter.
Cho-mon-do-ly — Chum-ly, &c.
Win-ches-ter—Winton, &c.

} contracted through love of brevity, or written different ways.

Thus, in Greek, we have *μαδια* for *dia dia*.

And in Latin, *vin'*, *mal-lem* for *vis-ne-tu*, *ma-gis—vel-lem*, *nudius*, *nunc dies est—ain'*, *a-is-ne-tu*, *pol*, *edipol*, &c.

In French *à-steur*, *à-cette-heur*, &c. *bè bien*, *abain—est ce que*, *es que*, &c.

The Hebrew contracted certain words, through respect or modesty.

All these are trifling objections, founded in familiar discourse.

Greek and Latin proper Names adapted to the English Sounds.

The ingenious author of the Rhyming English Dictionary, Mr James Walker, has lately treated this subject as extensively as English literature will admit. We have already noticed the general rule of finals, p. 35. But deceptious English rules of initial and intermediate vowels, and sometimes of consonants, in every situation, will offend the ear of the Greek and Latin scholar.

Otus, and some other syllabics, we are told, are always short, some always long: But, amongst many Greek and Latin Names, this rule will be found defective. *Hero-dot-us* is short, but *Eu-rò-tus* falsifies the rule. Can the English scholar tell me why, contrary to prosaic Greek and Latin rule, we say Pa-trò-clus, and Cleo-pà-tra? The mute and liquid here follow short vowels,; wherefore these sounds, and many similar, being short in prose, the Greek and Latin poet avails himself of a general rule, which says, that a vowel becomes long *situ*, by position, when placed before two consonants, whilst the prose writer is obliged to follow the natural quantity of the vowel before a mute and liquid; but the poet uses it either way, as our poets use the word *wind*, per *i* short or *i* long, on account of the general rule of *i* placed before *nd*, pag. 57.

Now, to assign one reason which induces us to lengthen, contrary to the Greek and Latin prose, the words *Patroclus*, *Cleopatra*, or *Pericles* (why not *Sophocles*, *Theophrast*, &c.?) is the ready coalescence of mute and liquid (see p. 104.) leaving the vowel totally disjoined from a subsequent consonant, which is the free and independent state of pure English vowels, pag. 22. This (by reason assigned, pag. 52.) may be the cause of the vowels being long in English, *a*, *ai*, *e*, *ee*, *i*, *ei*, &c. as these words help to prove—Ha-tred, me-tre, ni-tre,—vo-t'ry,—pu-trid: *or* la-bor, la-bre, &c. see pag. 104.

The sound of *Ca-to*, *Ma-ro*, *Na-so*, *Pla-to*, per *a* English, appears piteous and unworthy of vindication. Rome and Greece sink under that *non virilis ejulatio* in the mouths of our modern Players, who have forsaken the manly sounds of Garrick, in whose time they had their native *a*. *Naton*, *Caton*, *Platon*, in all their nasal French twang, are more supportable and original, though equally unintelligible to the rest of Europe!

St Helèna, *Heleena*, is shocking to classic ears; this corruption of our brave Tars is countenanced by the ladies, &c. *Hebe*, *Phe-be*, *Hee-be*, *Phee-be*, are also extremely effeminate: with some reason, being names of women. *Titus Livy*, or *Liv-ius*, is in rule, and Roman, pag. 23. but *Tite Live*, or *Quint Curse*, are disgusting French mutilation, and reduce the names of the noble Roman historians by wretched monosyllables to Sansculotism, and Equality with *Tom Paine*, and *Tom Thumb*.

Objection against our Language.

We wish to close with energetic effort the present vindication, by adding to all the past this final answer to a common misplaced reproach, that our language is, in sound and combination, a * *farago* of Hebrew, Greek, Latin, Teutonic, Danish, Saxon, German, and French. We grant it; we conceal it not; we are grateful for the adventitious help of foreign countries: it is the triumph of literary commerce. Are we ashamed to have enriched our isle with foreign plants, our cities and towns with foreign commodities, our persons and minds with foreign improvements? No: nor our language with foreign help. Our country is an island, placed towards the chilling and torpid north. Man lives on earth to better and perfect himself: kind Providence has given us the boundless ocean, and boundless liberty, to rove secure in our invincible towers of wood around the vast globe, and visit the lands of strangers.—Unwise should we be, if we did not take from them the noblest spoils of uninjured humanity, and thus enrich ourselves, without making others poor, by every improvement; yea, that of language, and mental commerce, wherever foreign advantages readily, freely, invitingly, cheerfully hold out to us the grand boon of internal or external melioration. And, after all, where is the mighty merit of the nervous German, the

* (See Trans. of the Society of Antiq. of Scotl. vol. i. p. 447.)

sweet Italian tongue, the majestic Spanish, or the boast of French excellency? These are all composed of the language of former invaders and conquerors. If the term of mother-tongue can be extended beyond Hebrew, and will stand on viewing the confusion of the Tower of Babel, then we may boldly say, originality of language is most found in those which, as illiberally as ignorantly, we most undervalue. Let due praise and triumph be given to the Cambrobritish, to the Irish, and to the Erse. Those affinitive tongues nobly claim and maintain the boast and merit of that species of originality, which admits of no doubt, but are held as barbarous by our refining age, whilst WE strive to keep up a share of accidental and borrowed lustre, common to the languages of Europe, being providentially divided from the rest of the world by the interposition of the rolling waves that guard our happy isle. Exultingly, then, and with heart filled with gratitude to kind Providence for the favour of native locality, will I bring forth the prophetic Muse of the Scotish and immortal Bard, and triumphantly sing, in Latian strain, the once general language of Europe, once most cherished in our isle, and yet preserved.

To its still subsisting Supporters, Patrons, and warm Friends throughout Great Britain, I respectfully introduce and submit the verbal translation, in the name of the yet breathing Latin Muse. O! Gregory, son of Apollo, abandon not the sickly, the decaying Maid of Latium,

rouse her sinking nerves, restore her faltering speech; hear that voice, even now perhaps proving the stamina of radical powers, and organs, to be more neglected than impaired.

RULE BRITANNIA, &c.

PRIMA cùm Tellus, stante imperante Cœlo,
Extulit vultum pelago Britanna,
Hæc fuit sacri data norma juris,
Lexquè regendi,

Hosquè custodes Superi dedêre
Ore concentus;

CHORUS.

——— *Regito Britanna,*
Vortices Tellus, regito Britanna;
Sic fera nunquàm
Servitus fræno subiget Britannos.

Dispari Gentes, minùs aut beatâ
Sorte qui gaudent populi, tyrannis
Fracta vicissim

Colla submittent humiles superbis,
Liberam dum te, celebremquè famâ
Cæteræ Gentes pavidæquè spectent,
Invideantquè.

Major assurges, magis & verenda,
Hostis externi valitura bellis;
Ceu furens rauco violentus ore
Cùm tonat Auster,

Ætherem pulsu secat ambientem ;
Ecce nativis agitata campis
Crescit ut radix, meliusqè surgunt
Robora terris.

Efferi non te subigent Tyranni,
Quosqué fatales meditantur ausus,
His tibi flammas animo ciebunt,
Et sibi cladem.

Sint tui ruris placidi labores,
Merxqué ditabit cumulata Cives ;
Subditus cedet tibi Pontus omnis,
Oraqué Ponti.

Liberos lætæ sociare cœtus
Ad tuum litus venient Camœnæ.
Terra ter felix, cui fusa circum
Fluctuat unda,
Cincta præfulgens decoris corollâ,
Ceditur splendor tibi fæminarum,
Et mari gaudes animo tueri
Munera formæ.

Hæc coercendo Batavos minaces
Jura Duncanus statuit per orbem,
Dictus et Vincens, Dominusque Nili
Nobilis Oræ.*

* The Author has, in a former short publication, given a Latin and English paraphrase of this national song, in order to remove some invidious boast and comparative depreciation it seems to breathe with relation to foreign nations, which now unhappily admit *Musas esse veraces*. To it is attached an Academical discourse, in Latin and English, relative to the former publication.

ERRATA.

P. 5. Some words have accidentally escaped our notice: but they are all reducible to some assigned principle or rule.

Thus page 85. *Teint* and *Key* may be objected as mere exceptions.

ANSWER.

Teint (a French word) and *Key*, per *i* foreign, stand in contrast with *taint*, and with *quay* or *kay*, which many sound also like *key*.

Page 46. line 12. read *qualm* or *qual-i-ty*, add *squal*, *squash*, &c.

APPENDIX

ON

THE DIALECTS OF ALL LANGUAGES,

AND

VINDICATION OF THAT OF SCOTLAND.

Origin of human Language—Primeval State—First Corruption—Postdiluvian and general Dialects—The South and East, the West, and our Islands first peopled—The North and America—The Seat of Savage Man, and Barbarous Languages—State of Languages in Britain prior to its second population from the North—Welch, Irish, and Gailic, still more pure than Latin, Greek, &c.—particular Dialects—Greek, Latin, Spanish, &c. &c.—French minutely discussed—English, Welch, and Irish—Scotch, its History, Analysis, Grammar Vindication.

The undisturbed solitude I enjoyed during the summer's recess at Musselburgh, which I endeavoured to improve by the vicinity of the famed capital of North Britain, presented to my mind, in the course of the past studies, a subject of new philosophical investigation, arising from the singularity of unintelligible sounds and words, which appeared to form a new language from the prevalence of local dialect. To such corruptions of classic speech I had always paid attention, at home and abroad. In the foregoing Work, allusions have been frequently made to English, Scotch, and French dialect. That of Scotland is so remarkable and original, that it appeared to afford a various subject of close enquiry. Ignorance and novelty may make an impression of laughable oddity on the unphilosophic mind of visitors of North Britain. Common sense, aided by time and experience, having fully subdued

the impulse of native prejudices, I found, on reflection, a new object of vindication in the general dialect of Scotland, the famed moiety of British Empire and splendour. Yes, said I, to the listening walls of my silent cell, I will vindicate from vulgar scorn the speech of the invincible and virtuous inhabitants of the united land of a once divided people, and descendents of antient Heroes. Their language is a testimony not of reproachful corruption, but of originality, independency, and freedom. To give weight to this impression of imagination that extended itself to the very source of all dialect, and primeval language itself, in respect of which all human speech is mere dialect, my mind led me to unlimited enquiry into all the languages of the world, till speculation yielding to experimental knowledge, engaged my attention on my native tongue, and presented to my mind the reigning corruptions of its established and classical languages. After I have roved over the primeval world, and viewed with more certainty neighbouring kingdoms, I will rest my wearied steps in my native land, and discuss the dialect of our isle.

As men we are all of one common parentage: Language is not the least perfection of our species; it arose not from the pretended compact of speechless man: new words necessarily multiplied by new circumstances, or old falling into disuse, no more affect the specific nature of speech, than the encrease and decrease of man, the human race. By it man was raised above the brute creation, and unarticulating tribes of terrestrial animals; and by it he was but little lessened below the Angels, and most resembled the Heavenly spirits, who, like us, have the powers of mental converse, though independent of the motion of atmospheric air. They form their colloquial melody inconceivably sweet, which no mortal *ear has heard*, or ever has it *entered into the heart of man to conceive*. Man, *little lessened below the angels*, received the powers of communicating thought by speech, and the Almighty Father imparted it unto him in all the native sweetness and harmony of human voice: Hence comes the fond love of musical converse, by which in our lapsed state, soar-

ing above the rough modes of vulgar speech, we mimicly commune in harmonic sounds in the imaginary gardens of pastoral life. In the marked division of that great day on which our first parents stood the moulded image of God, knowledge and speech were momentary education in the fulness of human capacity, and harmony of mental and corporeal powers. Can we suppose that language fell short of other external excellency? Was not Milton's morning prayer, if couched in primeval speech, well suited to the melodious tenor of graceful Adam, and more graceful Eve? But that could not be, if, like corrupted Hebrew, it were drawn forth with convulsive labour of the lungs and throat.

Graceful and manly is the name of Adam, more soft and sweet is that of Eve, musical is the sound of Eden; the delightful spot of their adult nativity: their first offspring Cain himself, and innocent Abel, have the first sounds of the Hebrew Alphabet found in *Aleph* or softened *a*, resembling our harmonious *a* (*ai*) and not less varied in Hebrew than in English. Harmonious I say. I grant that *a* in its foreign sound is majestic, but our *a* (*ai*) is the easiest and sweetest note (page 22.) of the human voice, and key of musical concord. *Adam* accords with the first, being more masculine; *Eve* with the second, more feminine and soft. In rational joy, in grief moderately plaintive, in the tender mouths of unarticulating infants, *ai* is the leading note.

Human language, with all nature, likely experienced a disadvantageous change, when disobedient man blushed at naked perfection; and then did his tongue begin to falter, when the green leaves made a disgracing covering. Such, we confidently assert, long after the flood, was the mother, and the only mother-tongue of man, preserved with little change. This is not imaginary fiction. Holy Writ supports it by a powerful expression in the Vulgate (Gen. ch. v.) *Terra erat labii unius et eorundem sermonum*; *the earth was of one lip, and of the same sounds.*

Polydore Virgil, in the remote reign of Henry VII, marks this difference even betwixt the English of those days and the Scotch, by the distinction of labial and guttural. Eng-

lish abounding in labial sounds, the Scotch with harsh gutturals, spoke their respective character to an Italian ear.

We now pass to the origin of primeval and general dialect, which was the third great punishment of prevaricating man. Great, I say, according to that order of the allpowerful Master of the Universe, who punishes daring man by humiliation, and those small events by which divine scorn confounds all the mighty and terrific projects of mortals: says the pagan poet, *rideique si mortalis ultra fas trepidet.* This is better expressed by the Hebrew bard, *He that sitteth in the Heavens shall laugh, the Lord shall have them in derision*, ps. 2. v. 4. The design of Providence was, that man should disperse and fill the surface of the whole habitable earth. This order was likely made known to the encreasing nations of the south, and choicest spots of population. They comply reluctantly, and attempt to erect a monument either as an impious protest against the orders of God, or as a central point of future rendezvous, and common union, found in the general language of all. The passage of Genesis (ch. v.) seems to imply these hints, and makes the tower of Babel first a monument of human pride, then of its confusion. What were the foundations of this tower, to what height had it risen, when the Almighty looked down from above, and with powerful derision stopt the daring attempt? (*See the wonderful Kircher de tur. Babel.*)

The inraged ingineers in vain called on their labourers, repeated their orders with imprecations and blasphemy; masons, carpenters, smiths, with all their subordinate tribes, fell into general perturbation, and each one seemed to laugh at his neighbour with insulting gibberish. The firstimpressions of confusion having ceased, a general motion for dispersion, and cry, which all understood, and have transmitted to their dispersed posterity, was made. The words *Sack* and *Napsack*, resounded on every quarter: Wheresoever intelligible sounds were heard, the divided crowds formed themselves into tribes, and sought to associate in some fixed chosen spot. In the south towns and cities had been built, and overstocked. The west attracted the choice of the first wanderers, and brought en-

creasing crowds towards the sea, where they quietly tarried till encrease forced them to move. Noah's ark, fresh in memory, had taught the use of boats and shipping. The winding coasts received their dispersing colonies along the Asiatic and African shores. Wild uncultivated countries, immense lakes, dreary deserts of sands formed by the deluge, impassable forests, self planted, and filled with lions, tygers, and horrid reptiles, stopt the progress of encreasing numbers; and the ambition of forming new kingdoms led out thousands on new discoveries, and brought them down to our British Isles, early peopled by the less corrupted race of Japhet, by whom, says Holy Writ, the Isles of the Gentiles were first colonised (Gen. ch. v.) even before the warmer and choicer parts of the western world, Africa and Europe, Greece, Italy and Spain, were overstocked. Thus the South, East and West, gradually rose into united nations, the ties of society, and similarity of manners and dialect, now turned to mother tongues, marked their boundaries. Increasing multitudes still reluctantly looked towards the wide expanding North. Impenetrable forests, vast rivers, immense lakes, cloud-capt mountains, barren rocks, frozen plains, kept in check exploring rovers, till the bold, daring and ambitious adventurers led on their subject clans. Providence, not chance, conducted them to a passage, where what we call the New world, perhaps 2000 years later peopled than the old, drew off whole tribes, who now began to move briskly from North America more southerly, as the bettering climate eagerly led them. Lafitau has remarked the singular event of whole nations suddenly disappearing. That America was a long series of years inhabited previous to Columbus' discovery, is manifest from innumerable monuments, bearing affinity and analogy with the postdeluvian world, and epoch of the Tower of Babel. H. Writ (Genesis ch. v.) repeatedly and emphatically expresses, that from thence (central Babel) the whole earth was peopled, therefore America, which is one half of the earth.

The great bodies of these wanderers who had disappeared and peopled America, were by degrees replaced, and now

began to swarm more in the North than elsewhere. Perhaps the communication with America on the north-east parts was blockt up, as we now find it; the designs of Providence being fulfilled in this population of America; and thus God compelled the multiplying numbers to fill the Boreal countries, against the will of multiplying rovers, who, of all the inhabitants of the world, were the most unsettled, most fierce, most rough in manners, and in language; which was then, as at present, the criterion of polished or unpolished society.

Now, like the Southern inhabitants, they formed new nations, built their wooden huts, and mud-wall towns: they drew their boundaries of divided lands, and settled into distinct tribes of people concentrated by particular interest, and connection, none perhaps was so great as the prevailing dialect of each associated hord. The wild beasts, the howling wolves, the growling bears, were driven from their dens, and forced to seek shelter, inaccessible to man, in forests, rocks, and frozen seas. The roughness of the climate gave a similarity of brutal savageness to man: of which, as said, no criterion is so great as that of uncouth language; for to it the southern and western world had paid the most early attention, well adapted to the display of arts and sciences; even the *belles lettres* were early cultivated by the latter. Witness the beautiful language and most antient poetry of the sacred writings, the pomp and magnificence of the Assyrian, Median, and Persian courts, and all the splendour and literature of Egypt. The beauties of gayest nature, diffussed around in their cultivated fields, the melody of birds, and the azure canopy of serene skies, taught polished inhabitants mental and corporeal refinement; their feasts were elegant, the purple grape enlivened their meetings, every instrument of music we can name, softened their ear and speech. But all kind of rational improvement remained unnoticed in the North, and the primitive dialects brought from Babel became more disfigured and harsh. Like our modern venders of bread, they sounded the horrid and hoarse horn of mangled elks and bufalos; to call to their barbarous feasts, and councils of war, their surrounding clans, clad in clotted hides. There they

led around the bleeding horse to gratify their thirst, and raise into tumultuous joy their savage minds (*equino sanguine lætis*) and then formed their plans of devastation. What were their sounds of speech? They seem to have been taught by the brute creation, not, as in the south by the sweet melody of spicy groves, and beautiful gardens. These Northern Savages brayed like the Onager of the forest, howled like the wolves, croaked like the creeping insects of the Meotic fens, and hissed like the lurking serpent. The burring sounds of guttural accents burst from the obstructed larynx, the hollow nasal tone was transmitted through the prominent tube of the shaggy human face: these tones distinguished the settled modes of northern dialects under one common general language, confusedly understood perhaps by all. Such dialects we name mother-tongues, Cimbrian, Celtic, Rhunick, Teutonick, Gothick, and Saxonick, and admit for our noble Ancestors of uncouth memory, these northern invaders. The barbarous nations encreased astonishingly; the bracing air of the North, and rough exercise, rendered them long-lived and prolific above the powers of the enervating South. They went forth like inundations of devouring locusts in quest of greener fields, and milder climes. They disturbed the better parts of Asia and Europe, and lastly established themselves in our Isles already peopled from the polished West. They rose into new kingdoms in Greece, Italy, Spain, France and Britain. Here is a wide unfilled parenthesis of unknown history. This we leave, and turn our attention to the language of our country, anterior to this second population: There yet are remaining authentic proofs that enable us to speak with confidence on this head. Being the Descendants of Japhet, our language most probably was that of postdiluvian Hebrew. I do not mean what Noah spoke and delivered down to Abraham, Isaac, Jacob or Israel, from whose race and numerous offspring, it became the tongue of the chosen people of God; and is still preserved, with many corruptions, to the present day.—I mean the dialect used by Japhet and his descendants, less corrupt than the dialects of his two brothers, and more nearly related to what we call

the old Hebrew, a great, but the least corruption of ante-diluvian speech, which God did not destroy, but confounded with various original dialects, which it has been the business of man ever since to disfigure more and more. Here I rise above the obscurity of probability, and attempt to give a most striking proof of the antiquity of the language of the antient inhabitants of this isle. As the polished part of the human race, dwelling on the choicest spots of the globe, paid the greatest attention to the culture of language, so, on the other hand, it appears, from what I have advanced, on good grounds, respecting the barbarous inhabitants of rough and uncultivated regions, the northern tribes continually disfigured the original dialects, whilst our Islands seem to have preserved or slightly changed the language they first received. Hence we will draw a singular conclusion, founded on fact, that will carry with it surprise and conviction;—to wit, that those languages we now most notice, and admire as most reduced to art, and best suited to the ear, are perhaps the most corrupt and disguised, I mean the Greek and Latin, and such amongst the modern tongues as are nearest formed on their model: that those, which we most overlook and despise within our insular bosom, are less corrupt, and approach the nearest to the original language of man; for that language must be deemed most affinitive to originality, into which all other languages may be radically resolved, and consequently, with some allowance of change, was the very speech of Adam and Eve in Paradise. The question has been often asked, what that language was? A learned Etymologist, in the time of Queen Elizabeth, wrote a folio, to prove that it was pure Welch. Not only the assertion, but the very problem, is still received with laughter, to which I expose myself, by not letting loose those muscles which exhibit the impression of ignorance joined with surprise; for that is the source of this weakest passion of man, laughter, which is no confutation of error. A philosophic pause will create doubt, and doubt may produce a problem, and problem be supported with specious reasons tending to point out a

hidden truth, *that* the learned Welchman soared above the reach of vulgar prejudice and ignorance.

First, then, the Almighty did not destroy, but only confounded the form and texture of original language, therefore it still remains substantially in the general speech of man. Next, may we not ask, if it is not within the power of the grammatical skill of eminent Linguists to analyse and decompose literary mixtures, as able Chemists resolve natural or medical mixtures into their component parts? Now, what is Greek and Latin, or languages formed on similar principles, but a disguise, concealment, or confusion, of radical words, found chiefly in expletive syllables? Cut them off, and you will find the root is commonly a Hebrew monosyllable. This experiment being equally verified in pure Welch, we may conclude that Hebrew, as far as now understood, or Welch, was the first language of man; but as Hebrew takes the lead in the opinion of all that are not adepts in the Welch tongue, the conclusion will be in favour of the former. But this cannot destroy a second problem, viz. that if Welch was not used by Adam and Eve in Paradise, Welch, bearing much radical resemblance with Hebrew, is however the second least corruption of primitive language, and probably that smallest of corruptions, which Japhet's sons brought from the South, and planted in the Isles of the Gentiles, viz. our islands. This proposition will receive additional strength, when we divide the same *honour of originality* with languages affinitive to the Welsh, the Gaelic of the Highlands, and old Irish. It moreover seems probable, that the same language existed in the islands scattered on the coast of Gaul, and that in those parts at least which were more contiguous to us, as Cesar hints in his commentaries, and the name of Gallic seems to express. As in Chymistry, so in Grammar, experimental proofs and examples are more convincing than speculation. There is not an illiterate wanderer in the mountains of Wales, North Scotland or Ireland, who does not understand the first verse of Virgils's Æneid, despoiled of its expletives.

Arma virumque cano Trojæ qui primus ab oris,
Arm agg fer can — — pi pim fra or,

The grand expression in Gen. ch. v. in Greek, Latin, English, French, &c. is equally reducible to the same decomposition.

Τεννηθητω	φως	και	εγενετο	φως	* *
Gennet	*pheor*	*agg*	*genneth*	*pheor.*	* *
Fiat lux	et (ac) lux	facta	* * *	fuit.	* *
Feet lur	*agg lur*	*feet*	* * *	*fet.*	* *

Que la lumiere soit faite, et la lumiere fut faite.
La lumier mi seet feet agg la lumier mi et feet.

Let there be light, and there was light, or let light be made, and light was made, is equally convertible. But having received these and many more specimens orally from a famous Bas Breton, Mons. Brigand, eleven years past, they have escaped, in point of exactness, my memory, and I must refer to his dictionary, published about that time. The book is scarce. Scraps of the language of North and South America are as readily analysed. See also Mons. Gibelin, *monde primit. grammar*, &c. in which he produces endless primeval words, still preserved in every language of the world. The Carthaginian in Terence speaks pure Erse. To these speculations, in which the etymologist may often run wild, we owe, upon the whole, a most satisfactory, secondary, proof of revelation, Bible veracity, and a strong condemnation of modern Philosophers, better named, malevolent Infidels. It is a confutation of the obscene scoffer of religion, their mortalized Patriarch, deluding Buffoon, and self-confuted VOLTAIRE, who, as confidently and vauntingly, as falsely, boasted that Adam was not the first father of the Americans; because in their language no vestige, as he most falsely pretends, can be found of the Hebrew, which he confesses to abound in all European languages. I forbear to repeat what I have already said on the subject in a former publication.

Scripture and profane history permit us to look far back into the history of central and polished nations. Our own history is total darkness, and then only receives most light, when the mighty empires of the central or southern world

began to lose lustre and power, when the barbarous North became powerful enough to break the wings of the Roman Eagle, and seize its prey. This happened about the laſt inundation of Barbarians into our isle. It was not long before the wild and unlettered Saxons, mighty warriors, after having expelled the defenceless Britons, drained off in the service of Rome against her numerous foes and invaders, became more softened by our milder climate, but much more by the true philanthrophic principles of Christian faith, which had now shone on savage mortals, and proud Pagans. Their brother-Picts had been less successful in Scotland, but were powerful enough to establish themselves there, and introduce their cuſtoms and language, which continually gained ground by the visits and intercourse of the Saxons. Then the old language of Japhet's sons gradually lost, and still continues to lose ground, and retire to the northern hills, whilst Ireland more slowly yielded to their eastern visitors, and to this day generally preserves its noble, primitive, and purer language.

Under this commencing great change of the European world, continually polishing the national language of its respective kingdoms, with the arts and sciences going hand in hand, I shall proceed to notice what we strictly name dialect, which is defined *the difference of speech in the same country, where the radical language is substantially used.*

Many reasons shew the source of this difference. Kingdoms having their respective capitals, and being governed, led, and influenced by literary men, a claſſical and well regulated common mode of speech necessarily takes the ascendency, and marks the polish of the tongue as a leading characteristic and recommendation of public talents. The illiterate and laborious cannot, nor does it help their pursuits, to study and observe the modes of tutored education. The fields, society and conversation with the beaſts, low drudgery, render their speech rough, as their food, their dress, and very gait. Dwelling on mountains, plains, and water, have also great influence on human speech. Rural simplicity, old modes not readily abandoned, consequently antiquated words

and phrases, remnants of antient invaders and visitors, proscribed by refining politeness, will be adhered to by the simple, innocent, and better part of national community. They neither associate with the great, nor the learned. Their mode of life, habits, and liking, neither admit this familiarity, nor do they seek it. In the same tract also of prevailing language, independent distinct governments are found. Hence every country abounds in dialect. Spain, Italy, Germany, France, and Britain, North and South, have their peculiarities of dialect, as Greece and Rome once had. Occasional hints in the above work, and a more perfect knowledge of the subject, confine my remarks to France, England, Ireland, Wales, and Scotland; this will tend to illustrate the pronunciation of our own language.

French Dialects.—France has its classic standard of polite language, and the criterion by which other modes are termed provincial corruption, or dialect. That classical mode is inforced by literary compulsion, a formal judicature, and court, named the *French Academy*, by which all the difficulties and niceties of classic language, and all the unnatural sounds of polished French, are regulated. Then probable it is that the plain part of society, that those who are removed from the commerce of the great and learned, placed far from the pedantic Forum, will swerve from this constraint. It so falls out in every province of that once polite, refined nation. A short specimen will prove, what I have so often advanced, that English pronunciation is more easy and natural, and at the same time stands in the greatest opposition to polite French. We find a great similitude of English sounds in the Gallic dialects. Classical contrast alone makes our language so difficult in point of pronunciation to the literary French visitors; the most uncouth French provincial would sooner learn to speak English with propriety, than the ablest member of the *Academie Françoise*. His docility is greater, his organs of speech are less distorted. For what people in the world, besides the tutored French, can or would naturally adopt the nasal *m* and *n*, their delicate *u*, and many

diphthongs sounded contrary to elementary combinations? add to this, the unnatural change and suppression of many combined consonants, and whole syllables. Hence the untutored inhabitants of charming Languedoc and Provence suppress nasal sounds, and pronounce every letter: that kind of provincial French, like their charming climate, is sweet; to them English would be easy, if well taught.

French Provincial Sounds, resembling English, contrasted with polite Academical French.

Academical Sounds.	*Provincial, like English.*
Tens la main à Monsieur pour prendre une poire.	Tens la man a Monssur per prainder oon pair.
Marriage, actions, conditions, mais, mon, dans, sans, son.	Mariatch, acsiens, cundisiens, may, moon, dens, sens, soon.
Donnez moi mon chapeau.	Donnai mee mein kapiow.
Ta foi, Madame! quatre, enfant, gage.	Tai fai Medeme, quaitre, eenfain, gaidge.
C'est un beau veau, mon fils.	Sest ai bai vai, mein fis.

I have selected these few examples, having often noticed them; if the reader has any doubt, he may turn to Moliere's Pourceaugnac, &c. The native Parisian has a number of affected corrupt sounds, like our Londoners, and the low inhabitants around Paris, many like our own: the Picardian dialect has innumerable similar words; the reason is clear, viz. our long connections there. The Norman bur, &c. like our Durham articulation, is remarkable. I do not censure the respectable Norman Clergy, our Refugees; classical education may have removed their provincial twang. It is singular, that all the surrounding nations of France agree with us pretty nearly in disfiguring the famous French word *Monsieur*, the stumbling-block of every stranger; and thus we all mangle it, Monseer, Monssure, Monshoo, Montshoo, Ma-

Massbure, Monshu, Monsheer, Monshre, Monshire, Montshire, and not one out of a thousand can pronounce it *academically* right, *Mo-zi-eu*.

For confirmation of this also, the reader may turn to Moliere's Pourceaugnac. But that expression, *Mein fis sest ai bai oai*, which I heard in Champagne July 1788, struck my ears so forcibly, that, not seeing the object, though I guessed the meaning, by the affinity of English sounds, I turned about to the speakers driving from market a fine calf, and asked them several pertinent questions. Their answers confirmed what I have noticed on the diphthong *au* and *eau*, page 75; the academical nasal *un* converted into *ai*, is some proof of the remark on *a*, page 22. I have often heard abroad the same, with additional resemblance of our more natural, or more easy sounds, *un beau jeune* (homme) *ai bai june*, or *djaine*.

English dialects.—The English classical pronunciation is counteracted in our different counties by all the influence of above reasons, pag. 141. *

The South and South-West, particularly the latter, have a rough and quaint mixture of sounds; most remarkable is the *s* turned to *z*: *th* to *d*: broad *a*: *u* sounded *iow*: this is a standing proof of the corruptions of numerous Flemish visitors.

The Welch Dialect is characterised by a peculiar intonation, the absurd use of the pronoun *her*, applied to every person and thing, and by the vicarious change of consonants, *k* for *g*, *t* for *d* and *p*, *f* for *v*, and *s* for *z*. God, *cot*, blood (*blud*) *plut*, dear, *tear*: vice *fice*: praise (*praize*) *prais*. Now, this twang and change being common to the Germans, even in their pronunciation of Latin—deum verum de deo vero, *teum ferum te teo fero*: and, moreover, not being found in Irish, or Highland-English, there is an opening for a curious

* *The Capital*, London, the centre of refinement, like old Paris, is not the Athens of England; the native inhabitant has a very corrupt affected mode of speech; nothing is so remarkable as *v* changed to *w*, and *w* to *v*, and the suppression of *h*. when it ought to be sounded after *w*. See pag 46, 67.

inquiry I never met with. In other respects, the Welch dialect has few corruptions. Great is the merit of this native language. See above, pag. 139.

The East is remarkable for its change of *oo* into *u*—*school*, *fool*, *shude*, *fude*, &c. But Suffolk outdoes all the counties of England in the queer cant and uncouth sounds of phrases and words.

The midland Counties are generally pretty free from dialect; even the country people have but few oddities of expression and sound.

The Dialect of Lancashire is original, and as singular as the Scotch. It is remarkable, that education and absence from the country never entirely hide the Lancashire-man. It has two distinct dialects, the coarse and the (so called) fine: This begins in *Pouters in the Field*; the coarse runs southward. Both are remarkable for their plain undisguised manner of expressing what refinement teaches to insinuate by more words than one; that is not consistent with their natural frankness and open temper. This will sometimes produce in strangers irresistible laughter, in the most serious circumstances. The dialogue of Tum-mas and Mo-ary gives a good specimen of the unintelligible jargon of Lancashire.

The Yorkshian Dialect bears great affinity to the last, but is generally more intelligible.

The more northern Counties sink gradually into the Scotch accent, on account of their vicinity and old intercourse.

The Irish-English may be said to be chiefly confined to the singular tone, or false rise and fall of voice, approaching to the note of strained interrogation, named the *Brogue*, and false quantity. The omission of *h* in *th* is remarkable, p. 31. That contradictory association of ideas, commonly named a *Bull*, has no relation to dialect.

The writer Mr STEELE, and a friend of ADDISON, was noted for such blunders, when surprise and warmth prevented reflection: "Pray," Mr Steele, said a friend, with a sneer, "how comes it to pass, that your countrymen make so many Bulls?" "It is the effect of the climate," replied he, with some warmth; "and were an Englishman born there he would make as many!" We are told this quaintness of phraseology arises from the peculiar idiom of original Irish, a noble antient dialect. I believe it, as it confirms the idea of its affinity with Hebrew: analogy renders it probable; for many Hebrew idioms contain as much apparent implicancy or *bulls*, as Irish can produce. Thus says the Hebrew, *he died and was buried in* THE CITIES *of Judea*. How can a man be buried in more cities than one? true: ask the question, in what city? the answer is, *in some one city or other in Judea*: and the *one city* not being known, the Hebrew uses the plural. Thus, we may explain some apparent contradictions in the N. Scriptures, which are replete with such idioms, though but a small part of them are written in Hebrew. One Evangelist says, (Matth. xxvii. 44.) *The thieves that were crucified with him reviled him.* But St Luke (chap. xxiii. 40.) seems expressly to contradict this. St Matthew, according to the Hebrew turn, singles out a remarkable circumstance, where two are differently concerned, and uses a plural, thus marking out what struck him most, as we say, *they all laughed at him*, when many bewailed his case. The polite Mr Butler's *Horæ Biblicæ* seem to confirm this idea.

The correct language of the Irish bar, proves that English is as classically spoken in Ireland as in England. Elementary dialect is less common in Ireland than with us, and differs besides but in a few changes of *a*, *ae*, *ee*, and *oo*.

The Anglo-Americans speak English with great classical purity. Dialect in general is there less prevalent than in Britain, except amongst the poor slaves. One Thorton proposed, it is said, a plan of abolishing our language, and that it was noticed by *a philosophical society*. Philosophy has ruined France! May common sense and common parentage ever preserve a free and well understood commerce between

the daughter and mother, in the mutual independency of Britain and America.

The Scotch Dialect, Historically, Analytically, and Gramatically considered and vindicated.

Insular locality, and historical conjecture, permit us to believe, with great probability, that a commerce of mutual intelligence ever subsisted betwixt the English and Scotch; and it is equally probable there ever was a difference of dialect betwixt South and North Britain. Britain was the general name of our isle. Buchanan asserts, that interpreters were never employed in all their transactions of treaties in peace and war; and by induction it further appears, that the changes of language made in South Britain, under the Romans, Saxons, Danes, and Normans, obtained respectively in Scotland, yet the Gaelic there bore the ascendency, as Saxon did in England, and is rightly named Scoto-Saxon, in opposition to Anglo-Saxon. Anterior to Roman invasion all is darkness in our history, excepting the glimmering lights of Punic, Celtic, and Cymbrian vestiges of language, which is our object, not local history considered in any other view; though, to humble our present pride, and soften our feelings, we may reflect that, after remaining 4000 years in total obscurity, the blazing torch of Roman insatiable and restless avarice and dominion, discovered our isle in the same situation our thirst of wealth and aggrandisement has lately led us to the discovery of Otaheite. These desolating Pagans having gained footing amongst us, opened a free access to their merciless merchants, and made our island the mart of their slave-trade, as we Christians now as unhumanely exert the same power over harmless Africans, then forming a part of the world ruled by potent Kings and Sages. The increasing *philosophic* desolation of Europe, under the revival of infidelity and idolatry, may plunge us again into our pristine state of abject barbarity: philanthropy shudders and turns appalled from the ghastly aspect of *probability!* The overglutted pride of domineering Romans, in the short space of 300 years, was

trodden down by the triumphant hords of Northern invaders, and exhausted Britain changed its masters. The neighbouring continent poured upon our coasts swarming adventurers, Saxons, Jutes, and Danes. These wanderers understood each others ill-formed jargon; such language ever was the criterion of savageness. But who were the savage Picts or Pects that pre-existed in Scotland? Were they a prior band, or division of the above people, or crowds of Britons that fled from tyrannising Romans to the North? Whatever we suppose them to be, they disturbed the peace of the original Scots, gained an ascendency there, and formed close alliance with the powerful and encroaching Saxons. Nothing proves the Saxon sway so much as the introduction of its language. It had expelled the remnants of exhausted Britons into the mountains of Wales, Cornwall, and to the Gallic coasts; their language disappeared with them. The invincible Scots maintained their ground even in the South. But the increasing power of the invincible Saxons, commencing civilization, the introduction of Christianity, intermarriages, &c. gave currency to their language. It is probable that literature, joined with writing, was introduced by them; that Saxon schools were opened in the South. The North still remained unmixed, and preserved its language pure without the help of writing, and has delivered down to us its Ossian monuments of native speech, and still preserves it as a proof of Caledonian bravery, not wholly effaced in the South, which the Scoto-Saxon speech evinces; and triumphs, to the present day, in its contrast with our Anglo-Saxon. I wish not to trace its decay; yet we see its decrease in proportion as the Scotch accent yields in the Capital, and in Universities, to refined English, now become a useful and ingenious mixture of whatever Europe offers for enriching its powers, and softening its sound, still preserving the Saxon original in spite of the attempts of the Norman invaders and tyrants, who endeavoured totally to extirpate its antient form.

Many suppose the present Scotch dialect is our old English speech and pronunciation, even as near our times as 300 years back. Every historical circumstance will prove this to be

void of all probability. The distinction of mutual independency, foreign connections, locality itself, perpetual jealousies, quarrels, wars betwixt England and Scotland, kept up this jarring difference of language; but vicinity, intermarriages, mixed possessions, still preserved the radical common speech, or means of easy intercourse. That the modes of speech are now different, is clear; that they were always different, fair induction will render visible. In spite of the present happy union of interest and sentiment, the common language widely differs. Can we then think it was the same, when every motive and influence of diversity, when government and interests were totally distinct, and connections with foreigners totally differed? It is more singular that there then existed any similarity, than that now there exists such a difference.

It is urged and proved, by letters of English and Scotch correspondence of ministers, in the times of Queen Elizabeth. Barbour, a Scotch poet, is adduced contemporary with Chaucer, perfectly analogous in their writing of the language.

Granted: but even this argument is wholly inconclusive; and only proves, what now subsists, that the lettered Scotch wrote, and do write classical English, even those who use the broadest dialect of sounds: that England, in those days, had her classic standard, and that foreign ministers, as the Scotch then were, would not use a particular national dialect in writing to the court, any more than the corporation of Wigan would send up a petition to London in the Lancashire dialect. Thus, in the course also of a century or two, the present elegant modern Scotch writers, the works of Thompson, &c. may be used as a similar argument. If the reader will consult some old acts of Parliaments anterior to Barbour and Chaucer, he will find a formal act, and a severe mulct ordained against introducing the current English into Scotland.

Books printed in the time of Queen Elizabeth, or 200 years anterior, will incontestibly prove the difference of dialect. I refer to the catechism of B. Hamilton, printed in the year 1551. I need not go farther into it than the title,

and table of contents, to prove this; to which, if the learned reader will add the Scotch tone, or intreat a Scotch friend to read it in his genuine accent, the proof will be stronger, viz. that 300 years back, the Scotch differed as much from the current English as now, though a little more similar in expletives, and some antiquated words, &c. For, if we make the good prelate 50 years old at the publication, it will bring the language back 300 years; and 50 years make little difference in an established language.

The title—"The Catechisme (Cê-tiz) quilk na gud "Christen suld misknaw, set, (*sett*) furth be the maiste Rè-"verend father in Gò-d Johne, Arch-bischop of (*o-v*) Sancy. "Androws, legatnaite, and prim-at of the kirk of Scotland." As to the contents and heads of chapters, I doubt if Ben Johnson could, I am sure that the modern Johnson, the Cinic Scoto-mastic, could not have made out. "The tabil—Quha "brakis thair ha-ly dais? How is it ane thing to be crabit "at our brotheris faltis, and our brotheris persone? Lesum "crabitness necessare tull judgis, maisteris, &c. Gret "skaith that cummis of ane ev'-il toung. Gud men ar "barnis of Gò-d. Quhat paynis he tholit? His berissing "was hondrabil," &c. &c. See Mr Whitaker's defence of Queen Mary, replete with innumerable passages from the elegant Latinist Buchanan, whose English is as corrupt as his character. Exclusive of old Pict and Saxon words, obliterated even in the days of Ben Johnson, we might add innumerable words, then and still in use: probably *the good friends* of Scotland, the French, strove as much as they could to introduce their own language, or totally to corrupt the English; which appears in many sounds and words. "Batton, bien, ben-"nisson, bourd, bruliment, builer—Cartes, chopin, corly, "chandler (*candlestick*)—Disjune, douce—Gigot, gardlo—"Fache—Horologe—Add, *no* always used for *not*: He is "no ben, no gud. *At* for *of*, &c. Placard—remead—sous, "(*money*) to spairge," &c. &c.

Particular Theory and Leading Principles of the Scotch Dialect.

The general cast of the Scotish Dialect cannot be deemed, without injury to the national character, the result of ignorance and vulgarity; such, indeed, is the real source of our provincial dialects, and therefore they admit of no vindication. It is founded on principle; singular and new as the assertion may appear, reflection and proof will give it weight. When the common language of the south part of the isle compulsively yielded to the Saxon, and was in a manner totally banished by the succeeding mixture of the Danish and Norman, and much addition from Greek, Latin, Italian, &c. concomitant circumstances introduced some similarity of change in the north, by which we understand the southern, eastern, and western parts of Scotland. There a Scoto-Saxon dialect prevailed, instead of our Anglo-Dano-Saxon. Thus, the Scotch adopted so much of the prevailing mixture, as made their speech absolutely intelligible to the English, but established a dialect peculiar to themselves; to effect which, they corrupted, as much as possible, by the mere contrast of combined sound, the English alphabet in all its variations of simple vowels, diphthongs, change, or suppression of consonants, and rules of quantity. This * affected perversion of sounds found its currency, not by the laws of grammar, but by practice, and the sole influence of the ear; for it seems impossible to give an idea of Scotch dialect better any other manner, than by that of contrasted sounds, acting in direct opposition to our own, by which all variations, of our *a*, for example, are directly counteracted, and all other sounds may be deemed classically Scotch, when they differ from our own. These changes decidedly lead the step in the eccentric circles of falsified pronunciation.

* A learned Scotch Clerk makes the discordance and dissonance of Scots-English, the result of harmonious refinement. A nation formerly always in arms, probably did not carry about with them folios of Tasso's, and de la Crusca-dictionaries. See Transact. of the Soc. of Scotch Antiq. Vol. I. p. 421.

The Scotch Alphabet, to the eye, resembles our own: to the ear, it presents a mixture of Celtic, Gothic, Frankic, Saxon, Danish, German, Italian, French, and English sounds.

Analysis of the Scotch Dialect, per above Principles.

This holds in words of similar combinations. The usual numbers, 1, 2, 3, 4, and accents, are added.

	English.	*Scotch.*
A 1. ai,	Là-dy, fà-tal, take, wàke.	Là-dy, fà-tal, tàke, wàke.
A 2. á,	Ar't, a'mas, fat'her, hat'.	A 1. airt, mirns, fai-ther, fà-ther, hait, hât.
A 4. â,	Anna, waggon, wax (wâ fer). Wâ-ter, wâs, wânt, war, wârm.	Awnnâ, ainnai, wâ-gon, wâr, wâ-fer. Wai-ter, wât-er, wais, wus, waint, weir, wât, wairm.
E 1. ee,	de-cent, the, me, be.	Dai-cens, thai, mai, bâ.
E 2. i.	sév-en, second, or it is changed into *a*, *i*, and *u* foreign.	See-ven, see-cond.
Sell, tell, or short *i*—pencil, when, west.		Sall, tall, till, tull, pincil, whan, wast, wist, wust.
I 1. i, & y.	hide, cri-ed, by, sky.	Heed, creec'd, bee, skee.
I 2. i.	still, mill, vic'ar mist, fist.	Hell, mell, tell; and hull, mull, tull, vi car, mi-st, fust.
O 1. ò,	ode, rose, more, go so.	ôdd, rôz, maire, and moor, ge, gâ, and ge, sai.
O 2. â,	bód-y, lób by, god, scot.	Bô-dy, lò-by, gòd, scòt.
O 4. u, &c.	come, done, some, stone, bone.	Còme, dùne, sòme, stein, bein.
U 1. u.	muse, chuse.	Mouse, chôz, and chuzz.
U 4. é, & i,	bury, busy, burst.	Bù-ry, bûzzy, burst.

Diphthongs are equally deformed.

Proper.		
Ai,	Day, say.	Dee, see—or more open dâi, shi.
Au, aw,	Aw, flaw, jaw.	*Ai* short, flai, jai, or per *a* slender, flá, &c.
Oo, & ou, ow,	Own, grown,	Ain, grain.

English.		*Scotch.*
Soon,	moon, snow.	Sain, main, sna'.

But ou, ow, commonly sound *oo* French, and oo, *ai*, or

Oo,	Poor, door, moor,	Pùre, dùre, muir.
Oa,	Oak, oats, oath,	Aik, aits, aith.
Oi, oy,	Coil, foil, *Moir.*	Kâle, file, *More.*

Improper Diphthongs.

Ea, ee,	Sea, fear, rear.	Sai, fair, rair.
Ea short	Bread, head, death	E long. Brèad, hèad dèath.
Ee long	Feet, sheep, deep,	E short. Fit, ship, dip, &c.
Ei, ey, ie, Esh.	Rheims, friend.	Ee long. Rheems, freend.

Spurious diphthongs have so unfixed a sound in English, that the Scotch is much puzzled to alter them.

When coalescing consonants preserve the long, or broad sound of preceding vowels, then	the vowel is changed, or the double consonant vanishes or receives the guttural sound, if combination admit it.
Bâld, scâld, câll, fâll, &c. Child, mild, wild,	Bâld, scâld, caw, faw, or cá, fá. Chíl, meeld, weeld.
Ind, Old, Ord, Ost, — When sounded long by us, or vice versâ.	Are sounded short in Scotch, & vice versâ, or the vowel is changed, as above.
A and e before nd, — cause no change in English: And, band, send, end.	The Scotch through contrast change them; ând, bând, eend, seend, &c.

We suppress the harsh gutturals, or convert them into single consonants. The Scotch retain them; and when they affect to soften them, the articulation or sound resembles that of a deep asthma, or last rattling of a fatal quinsey. They omit also many of our consonants, *Euphoniæ gratia*, say they!

Artful contrivance, not ignorance, has also introduced another singular deformation of our sounds, backed with the usual change, corruption of vowels, and interposition of new letters; as burn, pin, thistle; *brin, prin, thrus'le*, &c. On the whole, I do not know a more striking opposition than that of short and long, and the change of our characteristic *i*; pri-mat, pree-mat; víc-ar, vi-car; exer-cise, exer-cèese. The articula-

tion *wun*, *one*, sounded in Scotch *o-ne*, or *a-ne*, is a singular instance of contradiction; for when we sound *un* per *a* short, and omit the twang of *w*, then they use our *wun* or *wan*, as *un-whole*, *wun*, or *wan-heil*, &c.

But we must remark, that, besides the above corruptions, every word has some peculiar twang, or twist discordant with received classical English sounds, and that there is a dialect of dialect in different quarters, and it is this kind of local dialect alone that locally sinks into vulgarity amongst the illiterate Scotch, and may rank with our provincial corruptions.

Words.—I shall select a few, the form of which is English, many are of Latin origin, very expressive, and occasionally found in our etymology and poetry. Many seem well suited to enrich our own stock, without running to the corrupt source of French, a language more weakened than our own, by its academical refinements, which prefer circumlocution to the pithy words of Rabelais, Montaigne, &c. Awn, ear of corn; aiven, old horse; antercast, mischance; atry, angry; blate, bashful; bonny, more than simply good; brae, declivity; braik, harrow; burn, rivulet; byre, cow-lodge; birkie, a stout youth; ben, within; bumbazed, astonished; bent, field of rough grass; brander, gridiron. Canny, skilful; carl, stout old man; carlin, stout old woman; canty, brisk; cappit, heady; couth, couthy, social; clour, tumor, rising of a bruise; coof, stupid; cosy, snug; chuffy, plump-faced; coble, small boat; cushet, wood-pigeon; daft, merry; fawsont, decent; glowr, stare; gusty, tasteful; havered, half-witted; hornie, the devil; ingle, fire place; lear, learning; lum, chimney; mavis, the thrush; muckle, great, noteless, unknown; to pech, breathe short; prie, to taste; primsie, precise; sonsie, one of engaging look; *naif*, genuine, &c.; syne, since. These words deserve notice: Lyn, watery places, hence Lincolnshire, &c; whilly, cheat, thence, whilly in the wisp, deluding meteor, like a blazing wisp of straw.

Remark on Kail and Whusle.—The expression to *kail the pot*, five or six years back, engaged the attention of all our magazine virtuosi, and most were out. I have made it my business to discover its genuine sense. There are many interpretations, but one is singular; it would have done honour to Dr Johnson to have mentioned it in his Dictionary, with grateful remembrance of what we know he experienced in the Highlands. A country-matron, entirely free from the prejudice of foreign lore and refinement, assured me, that to *kail the pot*, is a term of hospitality: a stranger comes in before dinner-time; the haggis or sheep's-head is not quite ready; the *brve* is good; the visitor is supposed to be hungry and tired; the good housewife cries out, *Lâssie, kail the pot.* This answers the Latin expression and custom of *prelibation*, and is nothing else than breaking into the pot, and taking out the first mess of the kail (which also signifies broe or broth) to be presented to the stranger; and thus we may explain a verse in Virgil, *Aulai in medio libabant pocula*; they kailed their pots, *i. e.* gave the Gods the first libation, offering, taste, &c. The Southern visitor laughs, when he hears the Northern inhabitant cry out, *whisle, whasle*, or *whusle me a guinea.* This is a German word, with a little alteration, in use at Hamburgh, &c, and signifies to change. *Whusle*, i. e. *change me a guinea.* Thus the laugh originates in ignorance and surprise.

An Englishman has no right to censure and laugh at his Northern brother's language, till he has spent two months on the north of the Tweed, and then he will begin to think his own native words are as just a subject of laugh and censure to a Scotchman.

Scotch Diminutives.—This is dialect, it is true, but not unmeaning and corrupt sounds. They express what we often want in English, and is so abundant in Italian and Scotch, and has sometimes a pretty effect, formed by *ie* expletive: *Bardie, bookie, doggie, ladie, lassie, manie*, &c. *Bardie* is a poor little poet, poetaster, a little book, dog, lad, lass, man, &c.

Compound Words.—Many shew a true Danish origin, as for poverty, rarity kingdom, ugly, &c puretith, raretith, kunrick, ugsom; and *wun* or *wan* for *un* privative.

Scotch Phraseology.—Neither this, nor, strictly speaking, the two last heads, belong to pronunciation or accent, and may be better reserved for a future display of English grammar, respecting syntax and idiom, if the present attempt should enable me again to encounter the perils and terrors of the press. If the Scotch differ from us occasionally in the application of words, and they understand one another, what is that to us? If they use them in conversing with us, then indeed either they, or we betray a want of more extensive acquaintance. Both parties have equal right to laugh, and to continue laughing till an explanation takes place. But if they profess to write pure English, and mix their phraseology, then indeed we may censure the author, and laugh alone. Thus Dr Priestly has corrected Hume. A few vitiated idioms have, through inattention, crept into Gibbon's works, and some other elegant Scotch writers.

The past may give a faint idea of the powers of the great Master of languages, and of the universe, in the astonishing corruption of original Hebrew, at the Tower of Babel. The old Hebrew remains in every language, though more corrupted than the human ingenuity of the Scotch has been able to effect in our language. We are happy that the source of common parentage is so well preserved after past animosities, as now to enable us, with a little labour and friendly intercourse, reciprocally to communicate the sentiments of mutual interest and brotherhood.

Caledones Musæ, paulò majora canamus.

Formal Vindication of the Scotch Dialect.

This original Dialect manifests itself by two extremes. The one is found in the native broad and manly sounds of the Scoto-Saxon-English; the terms of coarse and harsh are more

commonly employed. The other is that of a tempered medium, generally used by the polished class of society. To attempt to vindicate the first will be deemed not only singularity, but madness, by some of my countrymen, so strong is the flow of prejudice. The vindication of the second will meet the ideas of liberal observers of men and manners. The subject, viewed in this latter light, gives animation to my efforts. *First*, then, I assert, that the broad dialect rises above reproach, scorn, and laughter: *Secondly*, That the tempered medium, still retaining its characteristic distinction of Scotch, is entitled (not exclusively) to all the vindication, personal and local congruity can inforce, by the principles of reason, national honour, and native dignity. Under this twofold distinction I enter the lists in Tartan dress and armour, and throw down the gauntlet to the most prejudiced antagonist. How weak is prejudice! The sight of the Highland kelt, the flowing plaid, the buskin'd leg, provokes my antagonist to laugh! Is this dress ridiculous in the eyes of reason and common sense? No; nor is the dialect of speech: both are characteristic, and national distinctions. National character and distinction are respectable. Then is the adopted mode of oral language sanctioned by peculiar reasons, and is not the result of chance, contemptible vulgarity, mere ignorance and rustic habit.

The arguments of general vindication rise powerful before my sight, like Highland Bands in full array. A louder strain of apologetic speech swells my words. What if it should rise high as the unconquered summits of Scotia's hills, and call back, with voice sweet as Caledonian song, the days of antient Scotish heroes, or attempt the powerful speech of the Latian Orator, or his of Greece! The subject methinks would well accord with the attempt: *Cupidum, Scotia optima, vires deficiunt.* I leave this to the *King of songs*. Dunbar and Dunkeld, Douglas in *Virgilian* strains, and later poets, Ramsay, Ferguson, and Burns, awake from your graves, you have already immortalized the Scotch dialect in raptured melody! Lend me your golden target and well pointed spear, that I may victoriously pursue to the extremity of South

Britain, reproachful Ignorance and Scorn still lurking there; let impartial Candor seize their usurped throne.

Great, then, is the birth of this national Dialect; it is not the spurious offspring of passive corruption and barbarous ignorance. It took its rise from antient heroes, and was supported by independency and national pride; when their primitive language, yielding to the mutual intercourse of two distinct nations, adopted, in a manner that best seemed suited to reasonable condescension, the more useful speech of a neighbouring and powerful rival: but just jealousy, and triumphant struggle, ever sought to damp too great usurpation of a potent southern enemy. Thus the Scotch dialect, as powerfully as opposing warriors, tended to preserve national right and equality. Thus it may rank with the dialects of Greece, which distinguished that great people, and preserved the different governments from sinking under the dominion of more polished Athens. These jarring variations of the Greek, some broad as the coarsest Scotch, were never deemed *vulgar, contemptible, laughable, and casual* corruptions of the language, and much less proofs of uncultivated society.

In this favourable light we may place the origin of Scotch dialect, whilst *other dialects* of the English language are local corruptions, and carry with them the mark of defective education, and rustic ignorance. The provincial Englishman, who quits his country-abode, and mixes with the polite world, is singled out as an unlettered, vulgar native, because pure classical English is the standard of polished society in English land, universally approved and received. The Scotch dialect does not carry with it this reproach; because refined English is neither the received standard of that country, and its most eminent scholars designedly retain the variation; retain it with dignity, subject to no real diminution of personal or national merit. It adds honour to their character, and weight to their words, for it is the received mode of speech deliberately adopted by the northern moiety of this great Isle, and is invested with right and title, title unalienable, antient right and propriety, locally invulnerable,

founded in legitimate choice, and perpetuated by uncontrollable liberty.

What! does it not appear that our language is abundantly honoured by being spontaneously adopted in Scotish land, thus triumphing, without insolence, over the antient and native language of a great people, with exclusion of the rival-tongue of France, which affects every where to establish itself where alliance and sway give footing to that nation, once so closely connected with a disunited, disaffected, discordant mighty empire, that had its own kings, and established succession of royal power, *Imperial Scotland?*

These are general arguments. I will add a few particular remarks respecting what is named the polite and mitigated dialect, and the common and broad mode of speaking. Both have their merit, and give room to fair vindication. First, every liberal and well educated observer will candidly admit, that there is something pleasing in the tempered dialect of the Scotch; that it is graceful and sweet in a well-tuned female voice; that it would be a pity, nay an injury, to local merit, wholly to forgoe it. Being characteristic, it carries with it a distinction a true Patriot should be jealous of resigning, even to the accidental mistake of the occurring rendezvous of the day. For, if the fair daughters of Scotia laid aside all distinction of accent, and wholly adopted our refined sounds, they would frequently, both at home and abroad, in the mixed society of English and Scotch, be challenged for natives of our South. How ready are Englishmen to claim every affinitive perfection for their own; and how ready is a Scotchman to give up what genuinely appears not to be his own. Surely a Duncan, a Campbell, a Primrose, an Elliot, a Miller, and endless breathing models of fairest cast, would not wish to lessen, even by momentary error, the local honour of their birth. Why then should fashion of language, refining beyond reason, begin to make Scotia recal to mind, with a sigh, former days, when, in fair Mary's reign, no Southern rivality, in the mixture of foreign and domestic society, could, through the total extinction of characterising national speech, turn to partial commendation the momentary

usurpation of mistake, and challenge the property of another country?

What though the broad, the rough, the unsoftened accent, suit not the voice of the Fair, has it not its merit in the mouths of the sons of Mars, at the head of patriotic Bands? It is the imitative voice of Jove, when daring monsters tore up the quiet earth to scale his heaven? Ye modern Giants, impious and daring as your antediluvian fathers, learn from their fate, if ever you dare assail our united coast, our beloved home, our British Jove, our terrestrial heaven, for ye have made the rest of the world a hell, what your doom will be!

A modern Baucis and Philemon, with whom I spent the summer-recess, taught me, with *their rustic wreath*, to form a just idea of this subject of my vindication: "The honest peasant, "the venerable villager, lose nothing of native worth, by the "manly toughness of their dialect. Its disuse would expose "the homely trader to the suspicion of lost probity; the "English visitor would decline the commerce of those whom "he suspects to have bartered away, by artful condescension "of oral resemblance, the original characteristic and mark "of a Scotchman," said they in other words. To this may be well added, the polished company of men of letters, and public orators, would betray too great condescension, and misplaced disavowal of local particularity, if they gave up all distinction of sound. The manly eloquence of the Scotch bar affords a singular pleasure to the candid English hearer, and gives merit and dignity to the noble speakers who retain so much of their own dialect, and tempered propriety of English sounds, that they may be emphatically named *British Orators*. In fine, there is a limited conformity in the present union of heart and interest of two great kingdoms, beyond which total similarity of sounds would not be desirable, and dissonance itself has characteristic merit.

CONCLUSION.

Shall then the distinction of mere elementary sounds keep up low national scorn, or make the weak Englishman undervalue one half of his insular honour, and support of British grandeur? Let unphilosophic prejudice subside; it is at its last gasp; and every Southern visitor sees, when he has passed the Tweed, no decay of social merit, no diminution of scientific and literary excellence; no default of the comforts of life, make him think he has strayed from the polished South. He finds a new brotherhood, and encreases the number of his friends. The human heart, that suffers by being straightened, and breaths painfully, is here dilated and oscilates with greater ease, and new pleasure. This freeer intercourse is one alleviation of continental Anarchy, that precludes a pernicious wandering amongst strangers, stops the corruption of our morals, and gives us a fuller sight of our insular advantages. If some conveniences of Southern ease and luxuries of life still seem wanting; if, above all, we wish to find a greater conformity of language in our northern brethren, this well placed and encreasing intimacy leads the way. But pity it were, that this enlarged intercourse should either destroy the noble originality of the Gaelic language, or so totally change the dialect of the more southern parts, that a pleasing distinction of two great people, happily and cordially united in one common interest, should wholly subside. The learned, even in remoter days, yielded to the impulse of literary conformity, and now honour the classical English, and perfect it by their writings; but mere local dialectic sound *never should, never will, never can be*, totally removed; the effort would be as vain, and the prejudice is as unjust, as to attempt to change the green colour of the eye in the natives of the Orknies, or to censure that distinction of locality: climate, custom, distance from the capital, and common rendezvous of the polished English multitude, will preserve it; and being already immortalized by the home-spun verse

of gayest themes, it will ever remain, and merit a better vindication than my faint, but candid efforts, have presented to the most prejudiced; which being attentively considered, will entitle me to the indulgent notice of unprejudiced British readers. British readers, I say; for he that names himself English or Scotch, names but one half of what he is by the bond of Union: the term is partial, and partiality may be suspected in all that is appropriate to self-limitation, self-praise, self-love. A learned and reverend Friend, native of Scotland, member of the honourable Scotch society of Antiquaries (an honour I find liberally extended beyond the Tweed) has, with his usual versability of wit and literature, vindicated his native dialect,

An' loud he speks in Scottis linguos prees;
Sùet is his sang———————

Cicero did not speak louder, *pro domo sud*. Here the labour of pen and voice loses weight. But my weaker voice, free from native and partial impulse, may add weight to his. If we differ a little in principle, I yield with pleasure to that conciliatory medium his ingenuity has traced out, in the reform of the alphabet, though solely admissible in its application to Scotch orthography. His plan is a desideratum, and would at once proscribe the apparent inconsistency of the Scotch pronunciation, solely manifested by retaining our mode of spelling, and deviating from it in a manner not to be conceived by any powers of English combination of the letters. How, in the name of wonder, can Scotch Schoolmasters teach poor children to read their Bible printed the English way? They use no other. Hence every word is a stumbling block; and, from early youth, the Scotch are taught *that our pronunciation is anomalous and capricious*, the prejudice is deeply rooted, and has cost me all my past labour to endeavour to eradicate the notion; for it was chiefly with reference to the Scotch I made the past arduous attempt.

The Doctor's plan, confined to his native dialect, would uniformly guide the eye and ear; he is amply entitled, methinks, to the reward of Theocritus' sweet singing shepherd in the Greek; prejudiced rivals may give over future censure and sneer, or dread the Poet's threat. I present the desirable reform in the new and accented translation of this philosophic writer, who may here enjoy, without censure, the privilege of a British Freethinker in Grammar.

O shep-hird mei thy mù bè evir fil't
Wi flagrant henni fre the kem distil't:
Eigìtian figs, and ilka thing that's râr,
Intchantan' Sángstir! bé thy deili fâr,
Hèr, tàk the kap! *observe bù wèl it smèls*:
Ghù'd think the Hùrs had dipt in their wels,
Ge, Kissithea! bring the gyt bedén,
An' milk hir hèr beför oùr Thrysis èn.
Mén-huyl, my gimmers! be' ghur sports forlorn!
Or drèd the mukil buk's mistchìvus horn.

P. S. As some Readers will likely charge the Author of the above work with pillaging Mr Sheridan, he declares that he had not read that Writer, till he had finished his work. He had had a slight glimpse of his Dictionary when it first appeared, and threw it aside through vexation, that his own scheme, which he then had in view, had been anticipated, a scheme founded on the same ideas and principles; viz. *that secret influence of analogy, which guides our pronunciation in its various modes of sounds with reference to harmony*, &c. Mr Sheridan's too frequent use of the hissing *sh*, and strained sound of *u*, also gave him some disgust of his work. The preface to the third edition 1790, is certainly injudiciously retained, and erroneous. His grammar still leaves many sounds without rule, resigned to arbitrary and capricious Exception. This preface might have contained with

honour many late attempts, and the Dictionary have altered some sounds that border a little on his native dialect. Mr Horn Took's ingenious investigations are of a direct contrary tendency to Mr Sheridan's productions. He reduces our language to the state of Saxon barbarity, by underrating those improvements it has adopted from the most refined tongues, and by seeming to wish to retrench the regular machinery of Grammar. Mr Sheridan claims great praise, not exclusive of equal merit due to his cotemporaries, Messrs Walker, Ash, Perry, Scot, &c. &c.

EDINBURGH, MARCH 19. 1799.

THISTLE-STSEET, BERNARD'S ASSEMBLY ROOMS, } *Where for the present the favour of any application will be respectfully answered by the Author.* }

An Oversight has produced some

ERRATA.

PAGE 132. A. 4 I should stand a line lower.
——— Line 13. E. a i. *read* e foreign.
——— Line 20. till *read* hill, mill, till.
——— Line 21. go, so, *add* bone, stone, stein, bein.
——— Line 23. stone, bone, stein, bein, *dele.*

Page 5. l. 7. *read* The powerful guardian of Hygieia, the, &c. —P. 126. l. 5 *read* farrago.—P. 128. l. 6. for Imperante *read* Statuente.—P. 148. l. 3. *dele* to.—P. 148. l. 18. *read* usurping. —P. 150. l. 16. *read* mastix.—P. 158. l. 30. *for* neither *read* not.

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